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BOHEMIANS RAISE STANDARD OF LYRIC DRAMA IN OPEN-AIR

"Gold," the Annual Grove Play of San Francisco Club, Has Especial Significance to the State in That It Deals with Coming of Man to California—Dr. Humphrey J. Stewart Provides Effective Musical Setting to Frederick S. Myrtle's Libretto—Concert of Excerpts Given for General Public

Bureau of Musical America
1101 Pine Street,
San Francisco, August 24, 1916

"GOLD," the 1916 Grove Play of the Bohemian Club, with book by Frederick S. Myrtle and music by Dr. Humphrey J. Stewart, has taken its place in the series of productions that already form a special musical and dramatic literature of the California forest. This literature is being enriched year by year, and with the best available Western talent contributing it is certain to become of sufficient importance to interest the world.

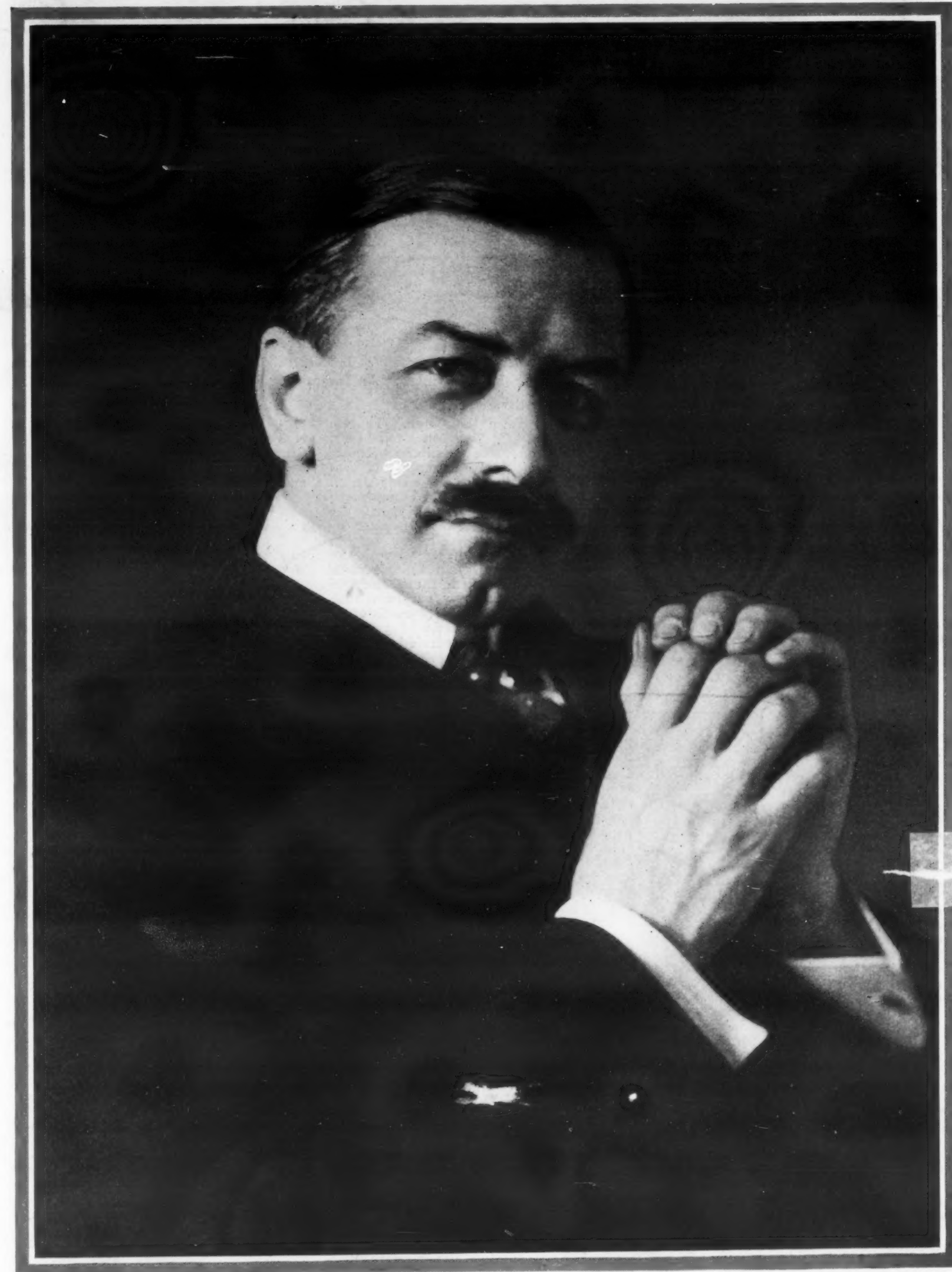
This year's grove play is the fourteenth. The series began in 1902, when "The Man in the Forest" was presented, with Joseph D. Redding as author and Charles K. Field composer. The music for succeeding productions was written by Dr. Stewart, William J. McCoy, Theodor Vogt, Edward F. Schneider, Arthur Weiss, Wallace A. Sabin, Edward G. Stricklen, Henry Hadley, Herman Perlet and Uda Waldrop.

General Public Hears Concert

A concert of the musical numbers of "Gold," the 1916 play, was given this afternoon before an audience that thronged the Cort Theater, this being the only opportunity afforded the general public to hear them. The play had been originally staged on the night of Aug. 12 in the great redwood forest that is the Bohemian Club's country home in Sonoma County.

Mr. Myrtle's drama, in excellent blank verse, deals with the coming of man to these Western shores and dispossessing the spirits that had earlier dwelt undisturbed in the forests. A symbolic story of Good and Evil relates to the gold that was found by the pioneers. To quote the author's description, the action opens with a prologue, in which the Grove is peopled with woodland folk, spirits of the trees, the brooks and the caves; also satyrs, sylvan demi-gods. The plot develops from a warning given to these simple woodland folk by their ruler that their days of free and untrammelled tenancy of Nature's realm are numbered, for a race of mortals is about to dispossess them. The woodland folk are greatly agitated, and their king appeals to the supernatural powers for guidance. As if in answer a thunderbolt falls and the earth splits open, revealing a golden cave. As the woodland folk rush to investigate, Destiny, a majestic figure, appears at the entrance.

He tells the sprites that Man's coming is inevitable; that he has a settled purpose to fulfill, but that the measure of his progress will be determined by his rightful or wrongful use of Nature's gifts, particularly gold. The impulses of good and evil appear at this juncture and each pleads with the woodland folk, the evil impulse to use the gold for the destruction of mankind, while the good impulse would have them pursue their life in peace and leave Man's problem of life to Man alone. Evil Impulse gains



RUDOLPH GANZ

Noted Swiss Pianist Whose Popularity with American Audiences Through His Many Tours Has Grown from Year to Year. During the Coming Season He Is to Make His Fourth Successive Tour in This Country. (See Page 16)

the day, and at their ruler's bidding the woodland folk scatter the gold all round about in the earth to exercise a baneful lure upon the coming race of mortals to their undoing.

Inspiration from Spanish Writers

For the play which follows, the author has drawn inspiration from the early Spanish writers of the sixteenth century, who described California as inhabited by Amazons and abounding in gold and precious stones. The period is the eighteenth century, and the episode

upon which the plot is based is the expedition of Juan Bautista de Anza to found the presidio and mission of San Francisco. The scene is the same as in the prologue. The soldiers and friars of the expedition halt for the night at the scene of the supernatural conflict of the pre-human period, whereupon the evil impulse with which the place is invested works its baneful charm upon the soldiers, and the greed for gold overcomes them.

There is considerable dramatic action as the Spanish leader and those faithful

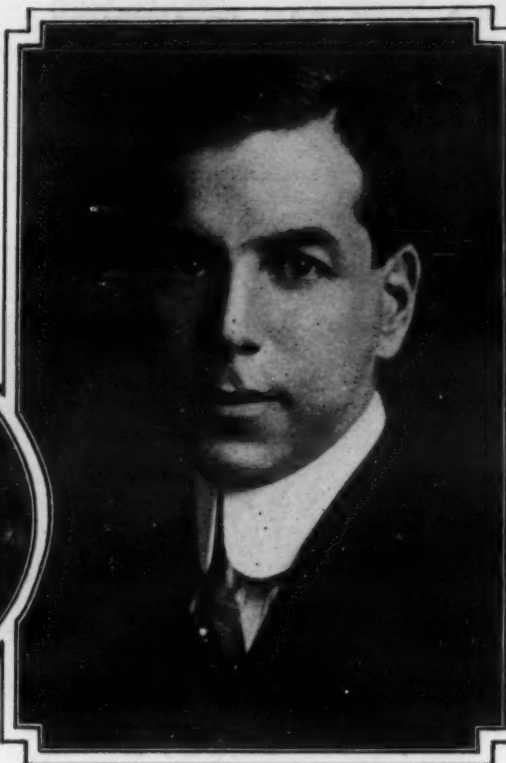
to him seek to restrain the men from falling victims to the lure which has ensnared them. Gold is found and mutiny breaks out, to the threatened destruction of the expedition. Ultimately, however, and on the very brink of disaster, the supernatural powers again intervene, this time to the downfall of evil and the triumph of good, and the way is cleared for the fulfilment of a destiny that is to enable California to aid in a world's enlightenment. Nature's

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DISCOVER WEALTH OF FOLK MUSIC AMONG PRIMITIVE MOUNTAIN PEOPLE IN SOUTH



Quaint "Lonesome Tunes"
Unearthed by Loraine
Wyman and Howard
Brockway During Unique
Pilgrimage



Loraine Wyman and Howard Brockway, Who Will Present to American Audiences "Lonesome Tunes" and "Fast Music,"
Gathered by Them Among Southern Mountaineers. In the Center: An Impressionistic Camera Study Showing One
Mode of Traveling Used by the Artists on Their Pilgrimage

STARTING in the northern extremity of Georgia, traversing a western fringe of North Carolina and cutting segments in the flanks of Tennessee and Kentucky, there stretches a strange region, a sort of far-flung, unexplored island in the very recesses of a continent. Its peculiar topography has guaranteed its isolation. The mountain walls of the Appalachian range constitute, as it were, a quadruple backbone and a coat of protecting armor, serving to discourage the inroads of a sophisticated civilization and, by the same token, to preserve in its inhabitants the unmitigatedly primitive characteristics of the pioneers of a century and a half ago from whom they stem. Wanderers who followed in the wake of Daniel Boone settled these mountain valleys and established a progeny neither gregarious nor addicted to the pursuits of progress. They built rude dwellings on small tracts of arable land, practised agriculture only to the extent of their own needs and, beyond that, merely vegetated. The children followed in the way of their forebears. They lived in the dwellings which they inherited, preserving them in their aboriginal condition, grew their dinners in the back-yard or killed them in the neighboring forests and—existed. Contented and uncommunicative, they held aloof from the society and the culture which came to surge and flourish beyond the 150 mile long barrier of Pine Mountain. To this day no railroads have penetrated this amazing district and means of transit remain antediluvian. Education was always shunned, and illiteracy has remained the rule. Life is as totally uninfluenced by modern scientific progress as the rough dwelling places. The blacksmith is at once the dentist, the physician, the *accoucheur*. If you have a toothache he places a nail under the tooth and hammers it out for you.

A Flora of Folk Song

Contemporary civilization will undoubtedly tap this hermit territory sooner or later and put a period to its outlandish quaintness. But whatever the benefits of such enlightenment, they will not serve to counterbalance one loss they will surely occasion. For in this section of the land there blossoms in rank profusion a most extraordinary flora of folk-song—a literature practically as unsuspected as it is vast, a veritable gold mine of musical treasure which may in time become a fountain of illimitable resource and inspiration to the American composer, a wonderfully fecundating impulse to native creation. And this the factors of advancement may imperil, if not altogether eradicate.

The followers of the intrepid Boone who colonized these parts were largely English, Irish and Scotch, and their household goods included a profuse store of the folk-songs of these countries, the heritage whereof their chil-

dren gleaned from their lips. To this every ensuing generation fell heir. But in the process occurred the phenomenon that invariably accompanies oral musical transmission of this sort. The words became changed according to the fancy or understanding of the new singers; likewise, to a greater or lesser extent, the melodies or certain salient intervals thereof. And with the flow of years the original became more thoroughly garbled until there emerged sometimes entirely new versions that prove under expert scrutiny jewels of as pure a water as the melodic gems of which the first settlers carried so prodigal a store.

To these blooming wild-flowers of music the attention of Eastern music-lovers is presently to be summoned. For during this past spring and summer researches and invaluable discoveries have been made in the spot by Loraine Wyman, the delightful young American *débutante* and singer, and Howard Brockway, the gifted composer and pianist, and these two artists will this coming season be heard in recitals of what they garnered in their wanderings through these isolated mountain valleys. Until now only the barest intimation of the existence of this music has been given. A certain Professor Bradley, however, published an interesting study not long ago of the purely literary aspects of these songs. Not being a musician, he made no effort to touch upon the tonal side of the question. It was then that Miss Wyman and Mr. Brockway, as patriotic American musicians, determined to throw light upon an unknown phase of American music. Making their headquarters at the Settlement School of Pine Mountain, they penetrated to many of the untraveled recesses of the country, journeying afoot, climbing mountains, fording streams, enduring superlative discomforts and fatigue well-nigh to exhaustion, sometimes encountering downright rebuffs from the suspicious inhabitants, but emerging at the end with something like eighty entrancing melodic specimens in their note books, representing both "lonesome tunes" and "fast music," as they are called.

Task of Gleaning the Songs

Having confronted the singers, the two explorers had no easy task to make them sing. "We were obliged to stand at the door of their houses and wait until asked to come in," relates Miss Wyman, "and even then the worst was before us. For they can be suspicious and ugly for a while, though later we grew to be utterly amazed by the remarkable hospitality and dignity of manner which these unlettered people disclosed. There is a fundamental aristocracy in their bearing which altogether baffles one. But that side shows itself only after a preliminary roughness has worn off. I recall that a woman who was afterward wonderfully hospitable to us opposed us with perfect savagery at first. To begin with, she seemed extremely annoyed over Mr. Brockway's presence and inquired perempto-

rily if he were my husband. The fact that our names were different appeared to satisfy her and in due time her manner softened and she sang willingly enough.

"But they seldom responded readily to our requests for songs. If they did not refuse point blank, they would plead a cold or hoarseness as an excuse for not singing at once. The ruse actually worked with me for a while, but I presently came to see through it and continued to ply my arguments and pleadings. Often it was necessary to sing for them first. Then, forgetting their reserve, they would seek to correct me in some detail and presently we had what we sought, though it sometimes required much persuasion to make them repeat a melody or even a phrase. Our first song we obtained from a little girl of fourteen, who, however, was so shy about singing that she consented to do it only on condition that we let her withdraw to the end of a dark hall, where she could not be seen. On the other hand, they seemed to take the greatest delight in some French folk-songs that I sang for them. I cannot forget the marvelous facility with which one group of children learned the 'Cycle du Vin,' which I sang for them. When I returned a few days afterward they knew it perfectly and sang it with most astonishing effect, though, of course, they had not the slightest notion of what the words meant.

Ignorant of Words' Meaning

"For that matter, the words of their own melodies frequently signify little or nothing to them. One of their songs is the familiar English folk-tune, 'The Bailiff's Daughter of Islington.' When we asked an old man who sang it for us what he understood by the word 'bailiff' he told us that 'it didn't mean anything; it was only in the song! Often you will find words or combinations of them which signify nothing in themselves and at other times these people have changed the original text to suggest something familiar to their own experience. Thus in one the English term 'public house' has been altered to 'boarding house,' and in another we have an 'ivory comb' changed to a 'likely comb'—whatever that may be. On the other hand, they often arrive at the definition of a strange word through the context. Thus the old man told me that the word 'steed' probably meant horse, though he didn't know for certain. In common with many of the cowboy songs in Arizona—also left by English settlers—we find these 'lonesome tunes' full of allusions to dukes, knights, lords, ladies and other terms of chivalry and medievalism. And then there is also the refrain, the periodic repetition of a meaningless aggregation of words or syllables, such as characterizes British and, for that matter, all folk-music."

Mr. Brockway has provided these melodies with accompaniments agreeably diversified on the recurrence of the tune for the various stanzas of which some of these songs have as many as eighteen.

His harmonization of them is here and there spiced with modernism. A discussion as to the propriety thereof need not be undertaken at present, however, beyond a mere reference to the composer's theory that, in so far as the melodies in their pristine state are bare of harmony a certain tang of modernism is as pertinent to an artistic setting of them as would be a support of mere fundamental chords.

Hard to Classify

"In the process of modification which these songs have undergone when handed down from father to son absolutely remarkable results have been obtained," declares Mr. Brockway, "until the finished product is, in many cases, something entirely unprecedented. The songs suggest nothing that we have been accustomed to consider distinctively American. Some of them hark back vividly, of course, to their English and Irish origin in melodic and rhythmic nature. Others seem to hint at Russian characteristics, others at negro, others at old French—yet when all's said and one seeks to establish the relationship definitely, it proves elusive. The rhythmic plan is generally simple—triple or quadruple time and occasionally alternations of two-four and three-four bars.

"But the most amazing aspect of the music lies in certain peculiarities of scale formation and the presence of unexpected intervals. Thus we were entirely dumfounded to run across one song containing the augmented sixth, as one finds it in Puccini and in the 'Sakuntala' Overture of Goldmark. And in others one notices modal touches. Where did these idiosyncrasies come from? Possibly a bit of negro influence may have filtered in, but that does not serve to explain the phenomenon fundamentally. Why, out of the corruption of the old European tunes has arisen a whole new music of the freshest and most haunting beauty? It stimulates the jaded palate as nothing else that I know of. And when we did several of these songs before some of the prominent musicians summering in Bar Harbor they could not contain their admiration, and Mr. Kreisler resolved immediately to arrange one of them for violin. To this end I elaborated the melody, lengthening it with a section of eight bars made out of the material of the first part. I might add, incidentally, that I may eventually make some of these songs the basis of an instrumental suite. Many of them are wonderfully adapted to the purposes of variations.

Unique Instrumental Support

"Unlike the negroes, these solitary folk exhibit no tendencies toward part singing. All is in strict unison or octaves and unaccompanied, save once in a while when they utilize an instrument called the dulcimore. It is a sort of wooden box, tapering at the ends, held across the knee and strummed with a plectrum. It is fitted with three wires, two of them forming a sort of drone bass on the interval of a fifth, the third and upper one fretted and duplicating the vocal melody. The bass is sounded in an independent and fascinating rhythm. I have preserved that bass effect in one of my arrangements by continuously sounding fifths in a certain rhythmic pattern.

"The slow, sad melodies are called 'lonesome tunes,' the lively ones 'fast music.' The natives cannot tell you why, but on listening to a 'lonesome tune' you realize that these simple folk have hit on the designation with infallible correctness of instinct."

H. F. P.

Wallingford Riegger to Conduct Winter Season of Berlin Orchestra

Word has been received from Wallingford Riegger, the American composer and conductor now in Berlin, that owing to his success this summer conducting the Blüthner Orchestra concerts that organization is now negotiating with him to conduct its next winter season at Blüthner Hall, Berlin.

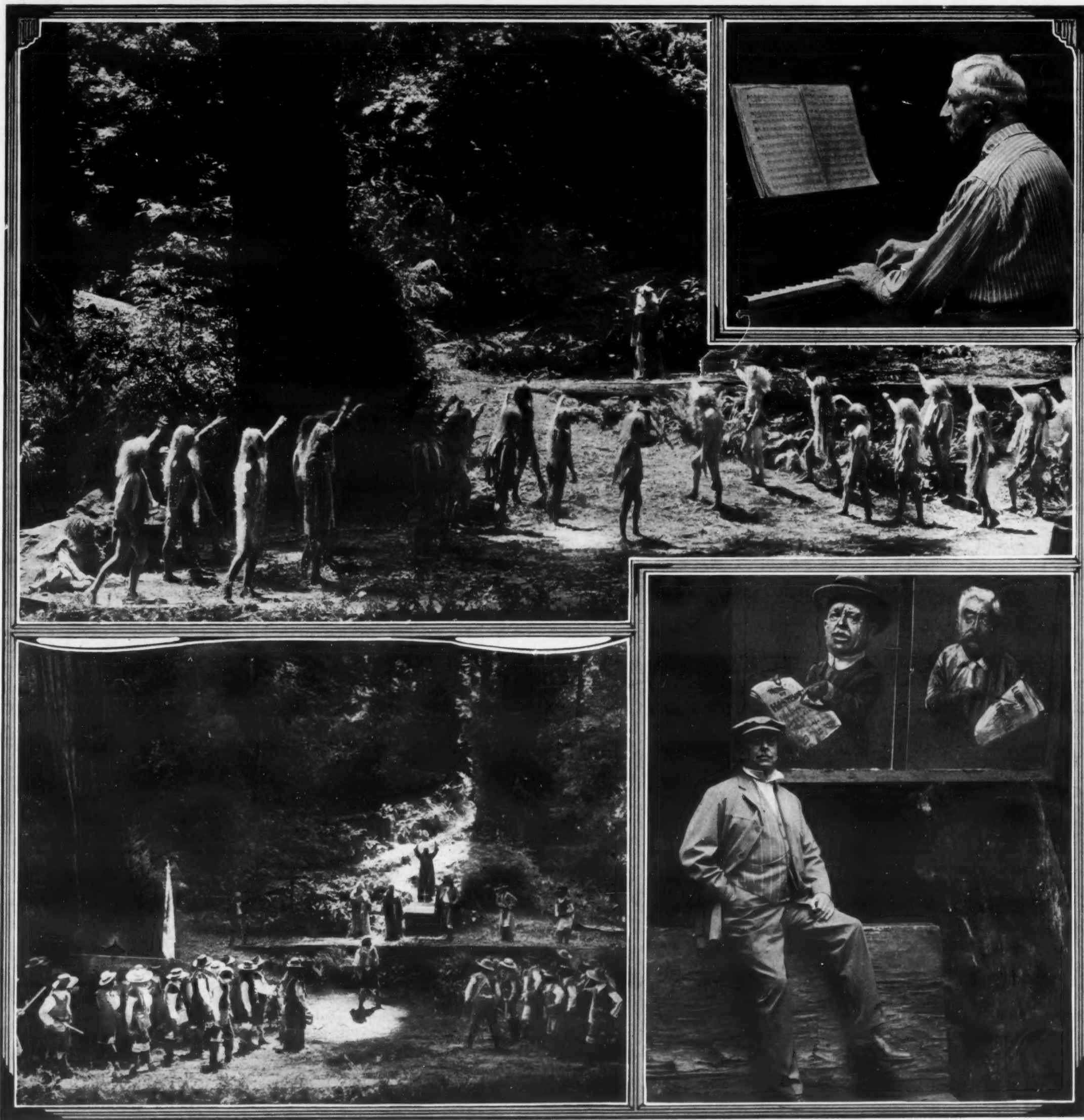
Community Chorus Preparing for Song and Light Festival

The New York Community Chorus held its twelfth outdoor meeting Sunday afternoon, Sept. 3, in Central Park. Regular rehearsals are in progress at the De Witt Clinton High School in preparation for the Song and Light Festival which is to take place on Sept. 13 in Central Park. All are invited to join the chorus.

Eleanora de Cisneros Opens Her Concert Season

Eleanora de Cisneros, mezzo-soprano, opened her concert season on Sept. 3 in San Francisco as soloist with the People's Philharmonic Orchestra.

EARLY CALIFORNIA HISTORY TOLD IN GROVE PLAY



Photos by Gabriel Moulin, San Francisco

Above, on the Left: Woodland Spirit Folk with Their King Standing Apart and Facing Them, in the 1916 Grove Play of the San Francisco Bohemian Club. On the Right: Dr. Humphrey J. Stewart, Composer, at the Piano in the Bohemian Grove. Below, on the Left: Scene of the Spanish Soldiers and Missionaries. On the Right: Frederick S. Myrtle, Author of the Grove Play, "Gold." Above Him Are the Annual Grove Caricatures of the Writers of the Bohemians' Plays

BOHEMIANS RAISE STANDARD OF LYRIC DRAMA IN OPEN-AIR

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offspring, Art, is made the spiritual as well as the material agent in the accomplishment of this destiny, and the play closes in a song of triumph, with which the mortals resume their journey in the cause of God and King.

Ideal Musical Setting

Dr. Stewart has provided an ideal musical setting for this story, with ex-

quisite melodic simplicity in the prologue and all the quiet descriptive scenes, and always maintaining thematic appropriateness through the later dramatic scenes. Vividness and power spontaneously appear wherever the poem requires.

The orchestra prelude, "Elf-Land," is in scherzo form. This leads to the appearance of the "woodland folk" of the pre-human time, spirits of the trees, brooks and caves and a band of satyrs. Vivid are the themes of this "Elf-Land" ballet suite of tree-spirits, brook-spirits, cave-spirits and satyrs. Each group of dancers appears in the order given. All remain on the stage, and after the dance of the satyrs they join in a bright ensemble.

Poet Myrtle has given to the Woodland King a powerful invocation, these lines being included:

"Gods of our universe, unseen, unheard,
Yet ever present, rulers of our lives,
I plead my kingdom's cause! These woodland folk,
Whose mischief is but play, have wrought
Shall they be driven hence? Shall this new
Of mortals overrun our world? If Man
Must be, then grant, O mighty Powers, that
Become of us, to love and cherish all
We prize so dearly, finding perfect joy
In comradeship with all in Nature's realm;
But let him not a tyrant be; let him
Not cast us from our kingdom!"

Dr. Stewart based his music for the invocation on two themes, the Motive of

Prayer and the Motive of Love for Humanity.

An orchestral intermezzo at the close of the prologue is descriptive of the passing from night to dawn and on to the full glory of day, this also representing symbolically the change from prehistoric time to California's modern era. Bird twitterings denote the first touch of dawn; then comes the main theme in softest trumpet tone.

The music grows until day has begun. Then, after a brief pause, the play opens with the appearance of a group of Indians, whose native music is imitated in the score. Quickly come the white men, the first Spanish missionaries and

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BOHEMIANS RAISE STANDARD OF LYRIC DRAMA IN OPEN-AIR

[Continued from page 3]

their accompanying soldiers, with a characteristic march. The soldiers approach, moving down the hillside, and on arrival at the stage they sing:

"For Spain and Glory, God and King,
Through desert drear and forest wild,
We onward march and onward bring
Hispania's greeting to her child—
Hail, Alta California!"

"Let trumpets blare and voices ring
For Spain and Glory, God and King!"

A beautiful "Ave Maria" and a conventional one (though on this account it has received some unjust local criticism) is sung by the friars of the expedition without accompaniment. This is followed by the Song of the Spanish Soldiers, "Know Ye the Maiden of Sunny Castile?" In his setting for this, Dr. Stewart followed the seguidilla form.

The Friar's Song and several other musical numbers lead along to the finale, for chorus and full orchestra, in two movements: "On to the Goal" and "Hail! Hail! Hail!"

The story of the gold and the good and evil influences is unfolded as the play progresses. Here are some of the lines spoken by *Destiny*, one of the principal characters, just before the finale:

"Once rid of Evil Impulse, gold may bear
A blessing, not a curse. For 'tis decreed
Through Nature's gifts shall this fair Western land
Contribute to a world's enlightenment.
Her gold shall be Man's talisman, to charm
His universe to higher, nobler state
Than Man hath visioned. Nature's offspring,
Art,
Shall be his guiding-star, to point the way
To him. Through painter's brush, through
sculptor's tool,
Through writer's scroll, through Music's
tuneful charm,
Shall all the noblest thoughts of Man retain
The impress of their worth. 'Tis Art alone
Shall glorify your world; and Art shall live
Though Man shall die."

As these lines are spoken by *Destiny*, classic figures representing Music, Literature, Painting and Sculpture arise. Pointing to the spirits, *Destiny* continues:

"Mortals, give gold to these,
So may its noble purpose be fulfilled.
The seed restored to Earth shall fructify;
Man shall return to gather of its fruit;
And then shall be recalled the prophecy
Of long ago. The dawn of wondrous days
Is high; soon shall the veil be torn from eyes
Dimmed with the mist of ages."

At the conclusion of the play the forest is slowly illuminated. The mortals move in procession up the trail and disappear and the ancient woodland spirits return. Then the illumination, having reached full splendor, dies down again and the spirits vanish as the last notes of the music are heard.

Probably no more effective play has been written in the entire Bohemian series, and this one is especially important in being so distinctly Californian.

Among the guests at the Bohemian Grove presentation was Dr. William C. Carl, the distinguished organist of New York.

Stewart to Remain in San Diego

Dr. Stewart conducted the orchestra at the Grove and also at to-day's concert in the Cort Theater, coming up from San Diego for each performance. He has determined to reside permanently in San Diego. His term at the Exposition will expire on Dec. 31, but the Spreckels organ will be maintained as a San Diego institution and he is to remain with it. At to-day's concert selections from the Grove plays of the past three years were added to the "Gold" program, the composers being Herman Perlet, Uda Waldrop and Edward F. Schneider. Paul Steindorff conducted the Perlet composition. Dr. Stewart's new music was received with great enthusiasm, every number being encored.

The complete list of participants in "Gold," as given in the handsomely ornamented booklet of the libretto, follows:

CAST OF CHARACTERS—The Prologue: *Woodland King*, Charles K. Field; *A Tree-Spirit*, Harold K. Baxter; *A Brook-Spirit*, Francis Bruguere; *A Cave-Spirit*, Herbert Heron; *A Satyr*, William Leib; *Destiny*, Raymond Benjamin; *Good Impulse*, Fred L. Berry; *Evil Impulse*, B. P. Miller.

Tree-Spirits: E. D. Hackett, E. E. Chase, R. I. Bentley, Jr., Clarkson Crane, Dana McEwen, Philip Finnell, Carl Mooser, Harold Black. Brook-Spirits: George Hammersmith, John E. Bohm, Harvey R. Olds, Leslie Cupples, R. H. Manley, E. E. Jones, Donald R. Baker, Fred B. Davis, O. G. Lawton. Cave-Spirits: Harris Allen, James Bowen, O. A. Hind, C. Therkelsen, J. F. Sheehy, Paul C.

Adams, Mark White, A. J. Hayes, Satyrs: William Leib, J. D. Fletcher, George Leib, J. D. Hartigan, A. V. Thompson, George H. Stoddard, F. A. Corbusier.

The Play: *The Commandante*, Douglas Brookman; *The Friar Superior*, Richard M. Hotaling; *The Lieutenant*, Austin W. Sperry; *The Sergeant*, E. Courtney Ford; *First Soldier*, J. Wilson Shiels; *Second Soldier*, Dion Holm; *Third Soldier*, H. B. Johnson; *Fourth Soldier*, I. O. Upham; *Fifth Soldier*, William Olney; *A Young Soldier*, C. F. Bulotti; *A Friar*, Henry A. Melvin; *A Corporal*, A. Y. Wood; *An Indian*, F. A. Corbusier; *Destiny*, Raymond Benjamin; *An Angel*, Harold K. Baxter.

Franciscan Friars: C. A. Case, W. A. Mitchell, Easton Kent, W. E. Hague, E. Leslie Taylor, L. A. Larsen, H. L. Perry, Henry A. Melvin. Soldiers: H. C. Allen, A. A. Arbogast, R. M. Battison, E. Blanchard, E. G. Burland, P. S. Carlton, E. D. Crandall, W. W. Davis, T. G. Elliott, C. E. Engvick, C. J. Evans, G. Farley, R. E. Fisher, H. E. Fossey, Oscar Frank, W. E. Hague, J. D. Hartigan, R. B. Heath, A. G. Heunisch, W. F. Hooke, H. Johnson, E. E. Jones, C. E. Lloyd, Jr., A. F. Lawton, E. C. Little, R. I. Lynas, E. H. McCandlish, John McEwing, P. J. Mohr, W. F. Nielson, C. D. Pinkham, G. Furlenky, G. D. Reynolds, H. Robertson, E. W. Rowland, C. F. Volker, Mark White, M. O. Williams, A. Y. Wood. Camp-tenders and Muleteers: E. H. Baxter, G. S. Pomeroy, J. G. Melvin, Robt. Melvin, E. M. Pomeroy, O. F. Westerfeld, Horace H. Miller, R. D. Holabird. Indians: F. A. Corbusier, A. V. Thompson, Frederick Thompson. Angelic Choir: C. A. Case, Easton Kent, E. L. Taylor, H. L. Perry. Spirits of Art: Music, W. F. Garby; Literature, J. D. Fletcher; Painting, George Leib; Sculpture, Paul S. Foster.

The various persons responsible for the details of the production are: Stage Director, William H. Smith, Jr.; Directors of Lighting, Edward J. Duffey and Vincent Duffey; Costume Designs, L. Maynard Dixon; Properties, Harry Stuart Fonda and Harry P. Carlton; Director of Dances, F. A. Corbusier; Conductor, H. J. Stewart; Chorus Master, Uda Waldrop; Concert Master, J. E. Josephs. THOMAS NUNAN.

CONCERT ANNOUNCEMENTS

MANHATTAN OPERA HOUSE

—First Sunday Night Concert—
Sept. 10th, 1916, at 8:15 P. M.
Principal Soloist—

LEO ORNSTEIN

Rubinstein Concerto D Minor—with a Symphony
Orchestra of 75 men. Conductor Spireseu.

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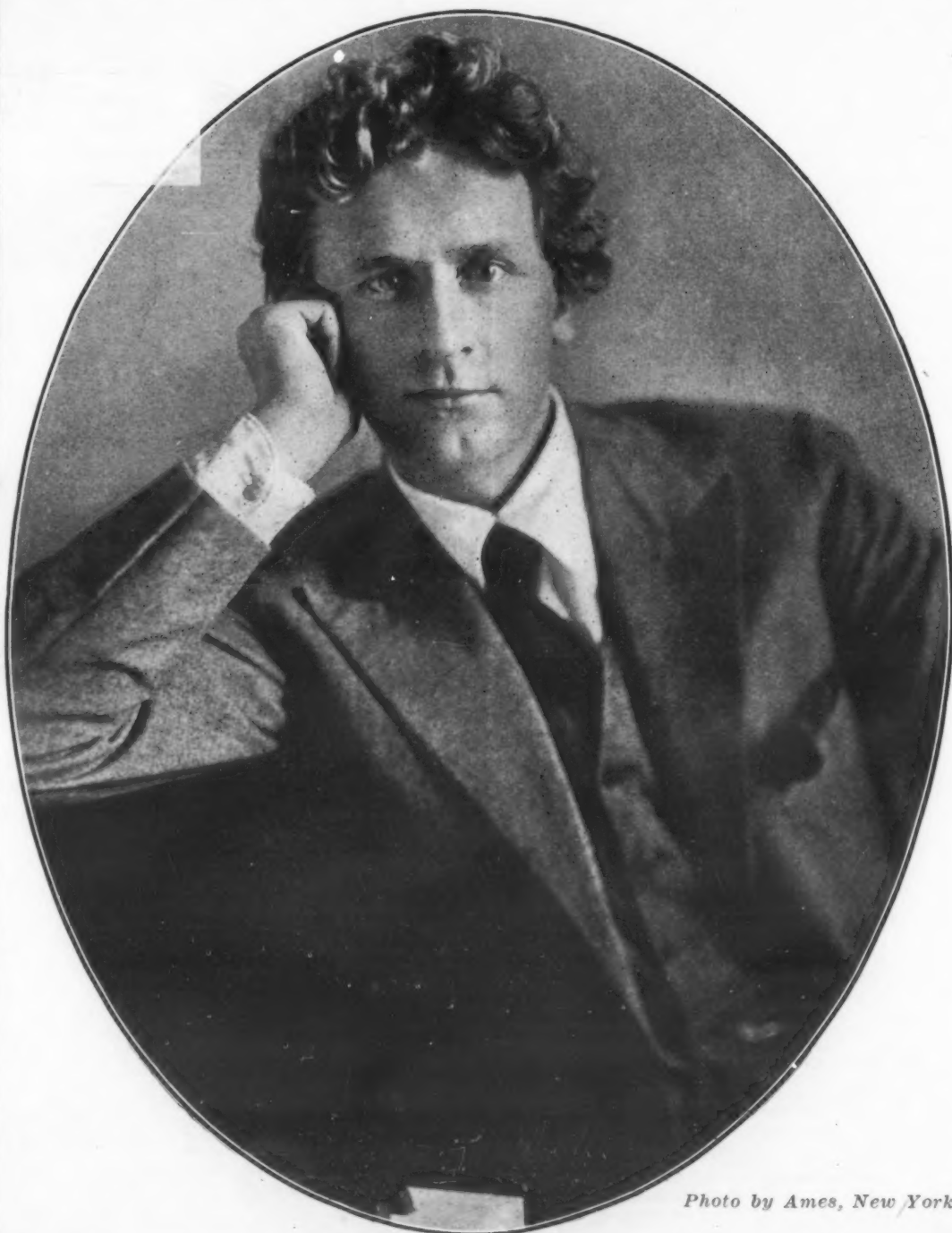


Photo by Ames, New York

ANTONIA SAWYER

takes pleasure in presenting

GRAINGER

FROM COAST TO COAST

Mr. Grainger gives his first New York Recital of the Season at Aeolian Hall on the afternoon of November 8th.

He appears as Soloist with the New York Philharmonic under Josef Stransky at Carnegie Hall, New York, on March 1st and 2nd. At the Brooklyn Academy of Music on January 14th.

He is Soloist with the New York Symphony Orchestra under Walter Damrosch at Aeolian Hall, New York, on January 26th and 28th.

On the Pacific Coast from November 24th for a month's tour.

Steinway Piano

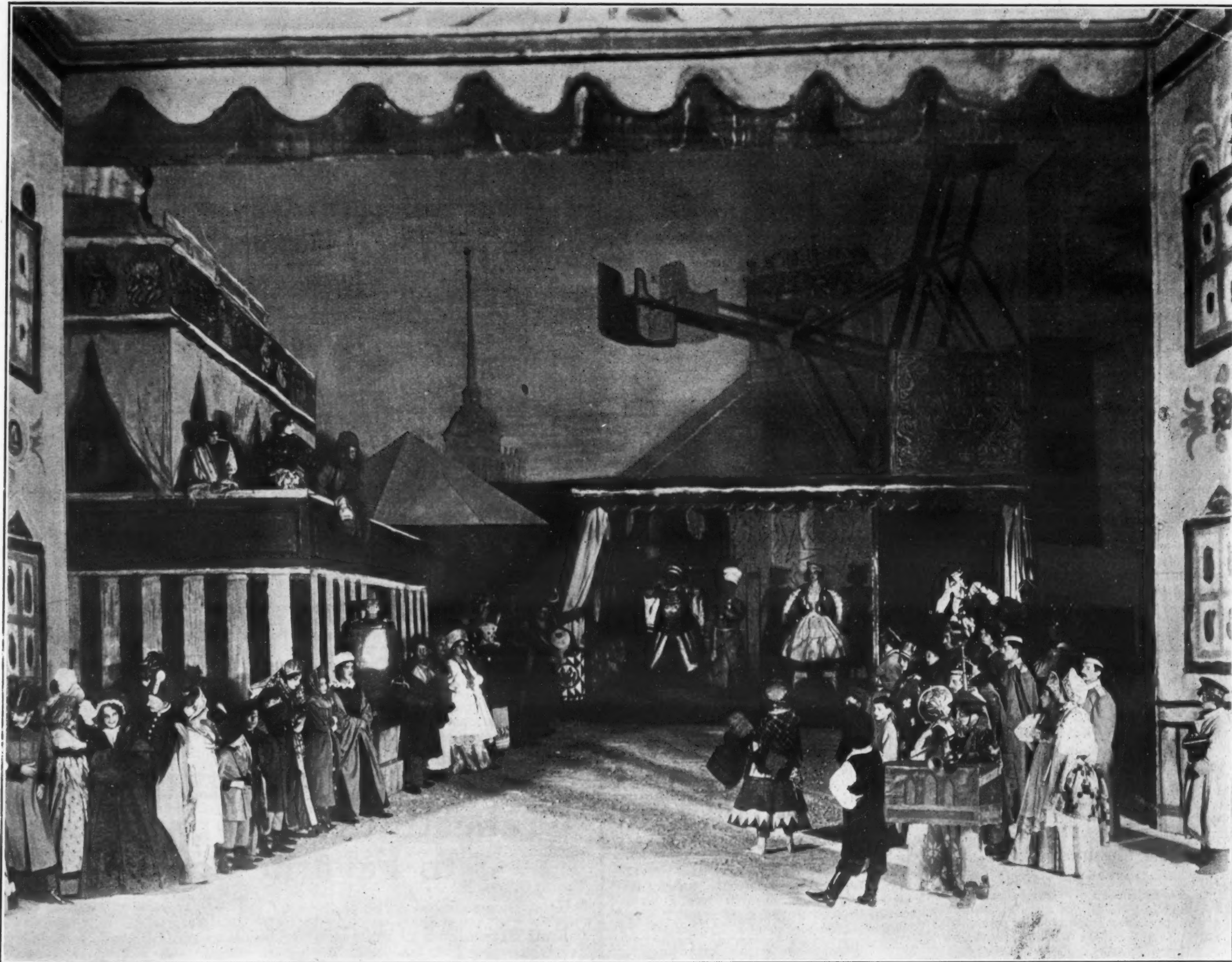
Management:

ANTONIA SAWYER, Aeolian Hall, New York

Influence of Modern Stage Setting on Music of Future

Bakst's Work Has Revolutionized Stage Setting in Russia and France and May Exert a Tremendous Influence on Operatic Creations in the Old World—His Appeal to Americans, So Far, Seems to Be That of Novelty and Sensation Only—Layman's Opinion Valuable When a Work of Art Has Been Created for Him—Bakst's Probable Influence on Stravinsky an Example of What May Be Done in the Future

By HERMINE EDELSTEIN



The Puppet Show in "Petrushka," Showing the Scenery and Costumes as Designed by Léon Bakst for Stravinsky's Ballet

THAT the world expects a revolution in literature, music, drama, stage setting, in fact, in all forms of art, after it has passed through the present terrible crisis, cannot be denied. Should this be the case, then the operatic stage, both as to music and setting, will come in for its share. How large a part will the influence of Bakst play on the opera of the future? The measure of that influence will ultimately depend not so much upon his appeal to his fellow-craftsmen as upon the manner in which the general public receives his work.

The Layman as a Critic

Has a layman the right to criticize art? Yes; when that art has been created for appeal to and the delectation of the layman. Then the opinion of the mass of people for whom it has been created is more important than that of a handful of fellow-artists. Especially has the layman a right to criticize art when for years art has thrilled and stirred him, when and wherever he has seen it—in a frame or out of it, on a pedestal or off it.

We have read articles on the art of Bakst, as viewed by the artist, the reviewer, the designer, the man directly interested in the stage. But what does

the man on the street—or, rather, the man or woman in the orchestra chair—think of him? I speak now of America, for experience has taught us that while, like the baby in the soap advertisement, we will "not be happy till we get" what has delighted Paris, for example, we are often sadly disappointed when we finally do get it.

Regards It as Sensation

For three years I have waited to have some one say it, but now I can wait no longer—for there must be others waiting with me. The average American regards Bakst's work not as art, but rather as a sensation.

However, that does not mean that the American will continue to regard it thus. Even this fall, after a second taste of it, he may go into raptures over it, no less than did the French and the Russians. How many lovers of the olive and of champagne loved these delicacies the first time they tasted them?

I will admit that one can see what may be taken for Bakst's influence on the choice of form and color everywhere—in women's clothes, interior decorations and furnishings, millinery ornaments and textiles—even those that are used in making men's ties. If we look beyond Bakst, however, I believe we can find the very things which we associate with him in the various Slavonic arts and crafts. It is possible that with the

swing of the pendulum, just as the Greeks and Latins had their day of power and influence, so the Slavs now have their day, not only in color and form, but also in tone. Witness the vogue of Russian music—of Russian opera—within the last few years.

Wave of the Barbaric

Going beyond the Slavic we find that the barbaric is having its day of appeal and influence. So, Bakst himself is being swept by the influence of the barbaric in art and may be but one of the many straws carried by the tide.

Why is it that this wave of the barbaric is sweeping the world of art? If we read history carefully, we shall find that whenever art, literature, religion or government has overstepped the bounds of moderation in any one direction, there has been a revolution, such as we find in art, music and literature after their respective periods of ultra-classicism, and in religion and government when the reins of superstition and autocracy have been held too tightly.

When there is a revolt, especially from conventional conditions, the tendency is to the other extreme. It is simply the swing of the pendulum from one extreme to the other. The present swing to what we call the "barbaric" is necessary, after the fall of art into a conventional rut, in order that we may eventually settle in the medium course

between the crudely vital and the anæmically weak.

Coming of a Radical

So, when a radical or revolutionary comes along and breaks away from the conventional, he is either called crazy, or the world—a part of it, anyway—worships him and all he does.

Thus, in scenic painting and costume designing, things had fallen into a conventional rut, and when Bakst came along with his explosive departure from what had gone before, he found an army of followers worshipping him—just as other radicals have done—and the rest of the world either kneeling with the worshippers, if it lacked the courage to deviate from the main procession, or laughing up its sleeve in amusement and derision.

This was also the case when the impressionists came on the scene, though I will admit that one could easily see things as the impressionists did—in fact, the world needed them, for the realists had depended too much upon the physical eye, while the eye of the soul seemed to be asleep—to paraphrase an apt phrase applied to the characteristic beauties of poor Blake's work. The world could make itself understand even the futurists, but when the cubists finally came along it could only gasp—

[Continued on page 6]

Influence of Modern Stage Setting on Music of Future

[Continued from page 5]

for again the bounds had been overstepped.

Seed of Future Art

Just as in the impressionist movement there is the seed of a wonderful development of art that is still to come, so in Bakst's work there is the crude, barbaric beginning of a great art, to which only this return to the primitive could lead.

For the primitive man only vivid colors had an appeal, and the more piercing their brightness the greater the appeal. Man's development from infancy to old age has been likened to the evolution of the race from the animal, through the savage, barbaric and early civilized stages till it reached heights of intelligence and culture. So, a child in a cradle, who has not yet learned to think, will be attracted by a bright scarlet, where he would not notice colors of a quieter hue.

But as man climbs higher in mental and artistic development, he will find an appeal in gradations of tone, color and form that he could not have perceived before. The delicate pastel shades will appeal to him. He can create a very symphony of color, even without going outside these shades for a composition.

Influence of Colors

Many persons who interest themselves in colors are agreed that certain colors are stimulating, others restful or exciting, depressing or cheering, different shades having various influences upon the mind.

Now, what has all this to do with the production of music?

If colors exert this influence upon the mind or the emotions—or whatever you wish to call it—isn't it more than likely that a composer, sensitive to impressions and writing music that is to go with certain color combinations, will be affected by them? Is it likely that a scene of daintiness, delicacy of color and shading will inspire him to write the same kind of music as would a setting of lurid, dazzling, clashing colors and breath-taking costumes?

This has been called the age of specialization, and the time is shortly coming when composers will write music for operas and ballets having in view not only the action and story, but the setting and costumes with which their music is to harmonize. It will no longer be customary to go to the storeroom and try to "match" music with the plot. The public will expect the whole to harmonize perfectly, with each part so conceived as to suit every other part, so that a complete unit will be the result.

For Primitive Man

Primitive man, with unrefined sensibilities, needs the colors that stimulate, excite, perhaps clash, colors and shades of a sinister or sensuous character, to be moved. But after he has travelled the road of evolution and his sensibilities and perceptions have been refined, why is it still necessary to adhere to the primitive, the barbaric, as Bakst has done?

I do not underrate Bakst's influence. His return to what we call the "barbaric" is just the shock that we needed and, indeed, anything less mild would not have aroused us. I do maintain, however, that his work as well as that of his school of artists is but the stepping stone to a future decorative art that, as I said, would not have evolved but for the return to the primitive of our modern wizards of color.

And, when we come to think of it, the return of modern art is not so much to the "barbaric," the "primitive," as we like to call it, but rather to the *vital*, the *fundamental*, for we had become weak, anemic, degenerate in our art. We needed to be stirred, shocked!

True, Bakst in many of his settings for pagan or barbaric scenes seems to have exceeded even the pagan and barbarian in his clash of colors. But to his credit it must be explained that, like the impressionists, he sought not so much to be true to color, as he was eager to create certain impressions on the mind—to tune the mind, as it were, to the pitch of the impressions that were to be conveyed.

Truth and Beauty in Art

Bakst's orgy of color hits you between the eyes, and you cannot escape the shock, unless you have previously been hypnotized by his unique experiment. His art is stunning—though not in the

sense that the ladies use the word when speaking of "gorgeous" gowns—but using the term in its literal sense.

Art need not necessarily be beautiful—but it must be true—it must touch some chord of nature. In nature itself everything is not beautiful. Go through the woods and in addition to beauty you will find ugliness and decay, cruelty and tragedy. But it is all gripping, if you can see and feel those things, because it is all so real, so vital.

Wagner realized this when he gave us his great, overpowering clashes and dissonances—but always in their proper place and always to express certain definite ideas.

The Ugly in Rodin's Work

Rodin realized that nature is not always beautiful, and had the courage to bring that out in his work, much of which is far from being purely beautiful. But all of it is natural and true and, therefore, artistic. There is, perhaps, no uglier, more revolting, more pathetic piece of art than his "Old Courtesan"; his wonderful "Thinker" is the physical embodiment of what is coarse, brutish and unlovely in man; yet this did not prevent him from giving us pieces divine in their beauty. His head of Balzac is not photographically correct; it is an impression of the composite mind of the man. I would call Rodin the impressionist of sculpture, as I would call Bakst the impressionist of costume and scene designing.

We have all seen combinations of form and color in nature that we knew would appear unnatural if presented in a frame. Yet true art strikes a responsive chord in nature, even if it be in only an abstract way.

Nature in Orchestral Works

We have all witnessed sights and sounds in nature—as, for instance, in a great electrical storm—which no one would have dared to portray in an orchestral composition before the days of Wagner's influence—and certainly not before that of Beethoven—yet these wizards of tone gave us the most beautiful examples of delicacy and tenderness in melody and harmony.

Gerald C. Siodet, writing of Bakst's work in the "International Studio," tells us that a large portion of the public "likes things, not so much for what they are as for the variety of terms in which they can be described." He likens this same public to the old lady who said, à propos a patent medicine, "My dear, it must be good: the advertisements speak so well of it."

However, if the American public finally acclaims Bakst, it will not be because of his European prestige, but because it considers him worthy. America has a judgment of her own. Were the European seal of approval the determining factor in America's judgment, then surely Bakst's work would have aroused greater enthusiasm when it was first presented to us.

Revolution in the Arts

As, in the past, violent upheavals have always affected the various forms of art, though, perhaps, not in a like degree, it is but logical to assume that the same wave which has affected the art of painting, sculpture and stage setting, will also have its influence upon opera.

Whether this disruption will be wrought through Bakst, as one of the instruments, will depend upon his appeal to the people at large. Whether in Europe this is genuine and lasting remains yet to be seen, though in America his work does not appear, as yet, to have been taken as seriously as it has in Europe, in spite of the influence of the barbaric upon choice of color and form, as seen everywhere.

However, it is probable that the coming season of Russian Ballet, which was the first drastic departure from conventional stage setting, will determine the attitude of the American public toward the art of modern stage decoration and costume designing, for the American public is one which "first decries, then accepts, then acclaims."

The "Carnaval" Setting

However, as to the work of Bakst himself, a large portion of the American public has labored under considerable misapprehension. For instance, the setting of "Carnaval," which the Russian Ballet used in this country, was a huge, hideous piece of crudity and monstrosity. It was what one would imagine a man with delirium tremens to have conceived as a wallpaper design; and then one could imagine that this delirium tremens

design was presented under a large and powerful microscope. I am still conscious of the feeling of discomfort which took possession of me, as my gaze was drawn to the part of the huge wallpaper design on the middle back drop, which did not fit the rest of the design on the adjoining section of the drop. For, you know, even ugliness has its particular fascination—and certainly that setting did not lack that. It was an insult to the American sense of the artistic, and it would have been better to have given this piece without any setting at all than that which was perpetrated upon us poor, patient Americans.

Few people realized that this was not the original setting which Bakst had designed for this piece. The original is a masterpiece of detail, imagination, fancy and general harmony. It is said that it was not brought over on account of being too cumbersome for such long distance transportation, so this piece of crudity was improvised. Through this misapprehension Bakst was cheated out of much of the credit that he richly deserved.

"Sylphides" Not Bakst

On the other hand, there are other artists who do work of as striking effectiveness as does Bakst—perhaps, somewhat, through his influence—yet Bakst is given much of the credit due them, because a large portion of the public takes much for granted, when it can convince itself of the facts by simply looking at its programs. For instance, when the curtain went up on the setting of "Les Sylphides," with its broad, bold, sweeping strokes of rich greens, there

was perceptible in the audience a buzz of admiration, a stir of pleasurable wonderment, fully as great as that which greeted any of Bakst's settings. Yet few people in the audience at the Metropolitan stopped to think—even with the facts in black and white on the programs in their laps—that neither the costumes nor the scenery were by Bakst. They had all heard of Bakst, and took it for granted that all the scenery used by the Russian Ballet was by him, when, in this particular case other artists should have received the credit.

Influenced Stravinsky

Whatever effect the work of Bakst and other artists of the new school will have upon the creation of music in the future, certain it is that it has already exerted its influence. When Stravinsky wrote the music for "Petrouchka" and "The Fire Bird" he must have been moved by a desire to fit it not only to the piece and action, but also to the exotic setting.

The critics all seem agreed that none of the music selected for the various ballets, beautiful as it is, suits them as well as does that which Stravinsky wrote expressly for "Petrouchka" and "The Fire Bird." In these there appears to be a consistency, a harmony, a unity, entirely lacking where the music is really something extraneous.

If modern stage designing, as presented in the work of Bakst, has already had this influence on music, what may it not do, in time to come, with the changes that will inevitably follow in the wake of the terrible holocaust that is wrecking the world to-day!

Bronx "Open Forum" Organizing an Orchestra

An orchestra, under the auspices of the Bronx Open Forum, which is patronized by several prominent men and women of the city, is being organized with the purpose of making it a permanent institution of the Bronx, New York. A successful series of lectures was conducted by the Forum on Sunday afternoons last winter at the auditorium of the Morris High School. The orchestra will this season take part in these programs. There is unusual opportunity for those seeking orchestral practice to gain valuable experience. Application for membership may be made to the director, Cyril Towbin, 1515 Glover Street, Bronx.

Dent Mowry, Pianist, Accepts Post in Seattle Music School

PORTLAND, ORE., Aug. 27. — Dent Mowry, a popular Portland musician, has accepted a position in the Cornish School of Music at Seattle. Mr. Mowry will be greatly missed in Portland. Since his residence here he has been identified with the best musical interests. He will continue his teaching in Portland, however, spending the week-end with pupils here. H. C.

Octave Dua, the Belgian tenor of the Chicago Opera Company, who has been one of the stars at Ravinia Park this summer, will be soloist with the Boston Symphony Orchestra this fall.

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Clifford Demarest...America Triumphant...	{ Soprano or Tenor Alto or Baritone
(Patriotic Song)	
Bruno Huhn.....Invictus	{ Soprano or Tenor Mezzo Soprano or Baritone
Walter Lewis.....Dear Heart of Mine....	{ Soprano or Tenor Mezzo Soprano or Baritone
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Park, Edna Rosalind—Thou Art So Like a Flower. Soprano or Tenor.50

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Dear MUSICAL AMERICA:—

The announcements that New Yorkers are to have open-air opera about the middle of September at popular prices, in the shape of the "Walküre," and the double bill of "Cavalleria Rusticana" and "Pagliacci," in the stadium of the City College, is, indeed, pleasant news for the thousands of music-lovers who are forced to stay in the city during the summer, or who have already returned from their vacations.

As announced, these performances are to be given in aid of the fund under which the Civic Orchestral Society's concerts have been given at the Madison Square Garden. There has been a deficit.

Among the artists announced are Melanie Kurt, Margarete Matzenauer, Maude Fay, Sembach, Ruysdael, Braun, besides Mes. Mason, Curtis, Mulford and Robeson. Pasquale Amato will also come down from Lake Placid, and Luca Botta is to appear. All of these artists are to give their services gratuitously, as well as, I believe, Conductor Bodanzky.

There are two questions here which deserve attention. In the first place, the foreign artists, especially the leading ones, who are paid high salaries, and who, in addition, earn a great deal of money from their concert engagements and their talking machine records, have often been charged with lack of that good will which would prompt them to acknowledge their obligations toward worthy charitable enterprises, especially those designed for the relief of unfortunate members of their own calling.

It has often been claimed, for instance, that, with all the millions that Caruso has received in this country, he has never shown any disposition to contribute to the many worthy enterprises which should have enlisted his sympathy and support.

One answer to this can be given by those who are somewhat intimately posted as to the lives of these artists: that they do a great deal in the way of unostentatious charity among their own associates.

Caruso has, for years, supported a number of singers, especially those who had done him a good turn in the earlier years of his struggle for success.

Then, too, it may be said on behalf of the artists—as in the present case, with regard to these concerts that are planned for the Civic Orchestral Society fund—that nearly all the prominent artists who are in this country at the present time appear more than willing to give their services free. No doubt, they consider that, in doing this, they contribute virtually what is worth just so much money.

While this is undoubtedly true, there is another aspect to this phase of the situation which is well worth consideration. It was presented with great force by Mr. Lichtenstein, at the banquet given by the St. Louis musicians, to your editor. Mr. Lichtenstein, a local musician and teacher of the highest standing, said that, while he personally appreciated the splendid work that your editor had been doing in his public addresses, no real progress in securing for the musical profession a better standing, not only financially but socially, would be made, until the musicians stopped giving their services for nothing.

That professional people do this in the hope that the publicity thereby attained and the friends thereby made, may lead,

afterward, to remunerative engagements is undoubted.

Each year, in the larger cities, the profession, especially the younger members, are importuned for all kinds of charitable purposes, and even social functions, to give their services, under not only the implied, but the direct promise, that it will pay them in the end, but it very rarely does.

This leads to still another phase of the situation. The various artists who give their services for the open air operas to be given in the Stadium, are doing so in order to meet the deficit incurred by the Civic Orchestral Society's recent season at the Madison Square Garden.

What becomes of the impression given by the publication of the names of the various distinguished millionaires, multi-millionaires and social leaders who are supposed to be backing the enterprise?

Did all these good people suddenly get cold feet, when it came to raising a few thousand dollars, so that they must appeal to the public, by means of opera at popular prices, with the great artists giving their services gratuitously?

By the bye, where were all the various millionaires who were supposed to be at the back of the Century Opera Company when that went to pieces?

The only one I ever heard of, who ever put out real money, was that ubiquitous musical Maecenas, Otto H. Kahn, who admitted that he had gone down into his pocket to the extent of \$75,000 to keep the scheme floating. When he quit, his co-directors seemed to have vanished into the thin air, like Hamlet's father's ghost.

How about the Music League, with the various distinguished people announced to have backed it at the start?

There were just a few, including Mrs. Kahn and Mrs. Harriman, who seemed to have put up.

But how about all the rest?

Are we not driven, therefore, to the conclusion that a large number of wealthy social leaders who like to see their names in print, as supporters and backers of these various musical enterprises, when it comes to the pinch, are willing to "let George do it"?

In the case of meeting the deficit for the Civic Orchestral concerts the public is requested to assume the rôle of "George."

It reminds me of a story told of the late King Edward. While his income was large, when he was Prince of Wales, he needed the money—and more than he got—for he had so many estates and castles to support, that there wasn't very much left for Edward.

On one occasion, to aid a hospital fund, he put his name down for five hundred pounds.

The youthful treasurer of the fund called upon him for the money.

"Great Heavens!" said the Prince, "wasn't it enough that I put my name down for the five hundred pounds, with which you got thousands from other people, who followed my lead? Do you have the impudence to come to collect, as well?"

I suppose it is thus with the rich supporters of the various musical enterprises of a public character.

They are like Prince Edward.

Wasn't it enough that they put their names down?

Did anybody who had the management dream that they would put up, as well? Perish the thought!

When I referred, the other day, to the number of prominent musicians and singers who are risking their lives and giving their services in some way in the war, it was because I desired to draw attention to the cruelly unjust but general idea that professional people in the musical world are recreant in their civic duties and deficient in patriotism, and when it comes to the pinch, have no stomach for fighting.

So I gave you the names of several. Let me add to the list Pietro Mascagni, the composer, who has just been on the fighting line, where he has two sons.

The elder, Mimi, is in the military automobile service, and has several times risked his life carrying munitions, water and food to the trenches, returning with the wounded, although he is a delicate boy. Dino, the second son, is in the engineer corps, and has several times also risked his life blowing up Austrian wire entanglements.

Mascagni himself has been giving open-air concerts for the benefit of the soldiers back from the trenches.

Professor Metchnikoff, the distinguished Russian scientist (by the bye, he wasn't a professor, and hated to be called such) is dead.

Do you wonder he hated the word "professor" when the gentleman who teaches you the tango calls himself "professor"?

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—No. 39



Arturo Toscanini—Il Maestro

When Metchnikoff died the obituary announcements concerned themselves mainly with him as something between a scientist and a crank who had promulgated the idea that if, after you reached a certain age, you would devote yourself to a diet of sour milk, you would live on to a ripe old age, the theory being that the sour milk contains certain microbes which are hostile to those microbes in the intestines which bring about premature old age—for we are all based on the stomach and the intestines, whatever else there may be above them.

Metchnikoff, it seems, was driven to make these investigations because he belonged to a family none of whose male members had lived much over fifty, and he thought he'd like to live a little longer.

To me, however, the most interesting feature of Metchnikoff's career, as described in a very interesting article in the New York Sun, was his conviction that music is vastly more characteristic, as a modern manifestation, of genius than painting.

Here I will not discuss the question which of the two arts is superior. I will only point out to you that the painter who produces a great work of art sees it disappear into some public museum or private gallery. That ends it.

Whereas the composer gives something that the whole world can enjoy. From East to West, from North to South, whatever language may be spoken, whatever politics may rule, he proves the truth that music is the one universal language, that it whispers to us of immortality.

By the bye, Metchnikoff held German genius in the highest regard. He considered that the Germans were to be regarded as the first among the European nations, on account of their lead in music, but he did not, at the same time, forget to regret that a people of such deep and magnificent character should have been led astray into a situation which might mean their destruction.

It is now on record that Metchnikoff and other great scientists of the day are a great contrast to the scientists of former times, in their deep appreciation of the value of music.

The older scientists disdained it as something wholly beyond their interest, and as having little real value to human life.

When they produce Zandonai's new opera, "Francesca di Rimini," at the Metropolitan, next season, Frances Alda is to sing the rôle of *Francesca*.

Zandonai, you know, is not unknown, because his "Conchita" was given five years ago by the Chicago Opera Company at the Metropolitan.

Alda will certainly give us a wonderful performance, as the rôle affords great dramatic possibilities, in which she excels, as she has shown very distinctly, already, in rôles as widely divergent as those in which she appeared in "Falstaff" and "Otello." She certainly has "made good," as they call it, in Damrosch's "Cyrano de Bergerac."

By the bye, if the Chicago Opera Company gives a two-weeks' season, as is scheduled, at the Metropolitan, next season, we may hear "Romeo and Juliet" again—as a kind of novelty, I suppose, and yet it is not so many years ago when it seemed impossible to open the operatic season without "Romeo and Juliet."

Every now and then I am reminded that Rudolph Aronson is still on this earth.

What a checkered career he has had! How many of you know that Aronson built the New York Casino, after he had failed in a similar enterprise on the other side of the street, which is now the Broadway Theater?

And how many remember that Aronson introduced a number of the most popular light operas to New York, among them "Erminie," which ran for several years and was a distinguished success?

Of later years Aronson has been more or less in varied flights between this country and Europe, and has been considered by many to have belonged to the Secret Service Department of the United States. Now he has turned up in

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

California, making arrangements for the construction of a Casino in Los Angeles.

In true Aronsonian style, the forty boxes are to be owned by "prominent Californians," including Henry E. Huntington and Robert A. Rowan. There is, of course, to be a Japanese tea garden, a European spa, studios for artists and a roof garden, as well as a season of grand opera, for which the earth is already being scoured, to secure such artists as Gatti, Campanini, Rabinoff and others have left uncorralled.

Well, dear Rudolph always was great in getting out a prospectus!

I wish him all possible success.

Incidentally, let me tell you that it was at Aronson's Casino that your editor originated, many years ago, the first series of Sunday concerts ever given in New York, and at one of which he introduced the distinguished basso profundo of mid-Victorian times, Karl Formes, who had come on from California, and who, though in his eighty-fourth year, sang with such vigor and

success that people believed it was his son, and refused to believe that it was the old man himself.

* * *

The Mitchel administration, which, under the influence of our friend, the canary-brained Comptroller Prendergast, cut down the appropriation for music in the parks, is not going to pass out of existence without making itself known in a musical way to the community, and so Commissioner Bell, as head of the License Bureau, has felt it incumbent upon himself to make another effort with regard to reducing the torture produced, on the East and West Sides, by the perambulating organ grinders.

If we cannot, except through private enterprise, hear good music in the public parks, we shall not be tortured by organs that are out of tune.

It seems, however, that the Commissioner was animated to this sudden burst of activity, not so much by public spirit or a desire to relieve the suffering of a summer-tortured community, but because a certain, particular organ grinder used to arouse him from his sleep, at 7:30 a. m., by mixing extracts from "Martha" with "The Wearing of the Green," with the playing of the latter of which the Commissioner is not politically in sympathy.

So the Commissioner has announced that by the first of January next there will be no more out-of-tune hand organs operating in New York. Those that will play will have to be in tune.

If the Mitchel administration has not proved all that it ought to be, or has not done all that it ought to have done, let us at least be grateful that it gave us a Commissioner of Licenses who will see to it that some of the pangs of the ever-increasing deficit are relieved by the reflection that the organ grinders will no longer be permitted to play instruments that are out of tune!

Your

MEPHISTO.

Charlotte Peege, contralto, will open her forthcoming season when she appears as one of the soloists at the American Musical Convention to be held in Lockport, N. Y., Sept. 14 and 15.

Zacharewitsch, the London violinist, is engaged to play at a moving picture theater in Glasgow.

FAREWELL SEASON OF CHICAGO AUDITORIUM

Campanini Company Will Play There for Last Time in the Coming Winter

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 4, 1916.

CLEOFONTE CAMPANINI and Mme.

Campanini will leave Italy for America on Sept. 9 and are due in Chicago Sept. 20. They have visited Switzerland during their stay abroad and, among other artists and friends paid Charles Dalmorès a visit at Coppet, Dalmorès's European home.

Ralph Edmonds, the new press representative of the Chicago Opera Association has entered upon his duties and will prove a valuable acquisition to the administrative forces of the company. A long and varied experience at the Metropolitan Opera House of New York, seasons spent with the Aborns and other operatic organizations show that Mr. Edmonds is well equipped for his work.

The season will begin Nov. 13, and will continue for ten weeks, after which the Auditorium will close and will be torn down, that is, the theater will be converted to hotel uses. However, there is no doubt that a new opera house will be erected and one which will be more up-to-date as to features for the comfort of opera patrons and for the convenience of the givers of opera.

Among the novelties planned for the

season, Giordano's "Andrea Chenier" will probably be given in the first week of the season. Then will follow Massenet's "Sapho" with Mary Garden, and the same composer's "Grisélidis" in which Alice Zeppilli, who returns after an absence of two years, will appear in the principal soprano rôle. The latest of Raoul Gounsbou's operas, "Venise," a one-act work, is scheduled, and Victor Herbert's "Madeleine" in which the composer himself will probably conduct, will be given. Muratore and Kouznezoff will be heard in the former, George Hamelin, the American tenor, in the latter, as well as in "Natoma" which will be among the revivals.

Meyerbeer's "L'Africaine" and "Le Prophète" will be given after a lapse of years, Mme. Claussen, the famous Swedish contralto appearing in the first-named work. Verdi's "Falstaff" will be performed with a newcomer, Rimini, in the title rôle.

Of the more familiar operas, we are to have Massenet's "Hérodiade," "Manon" and "Le Jongleur de Notre Dame," one of Mary Garden's greatest rôles, and Saint-Saëns's "Sampson and Delilah." "Hänsel and Gretel," by Humperdinck, will be revived and the same composer's "Die Königskinder" will have its Chicago première the coming season with Geraldine Farrar in her original rôle of the Goose-girl.

The Wagner "Ring Des Nibelungen" will again be presented as will also "Tristan und Isolde," "Lohengrin" and "Tannhäuser," with Farrar as Elizabeth in the last named opera.

MAURICE ROSENFELD.

Following her success of last year at the Brooklyn Institute of Arts and Sciences, Ethel Leginska has been re-engaged for another piano recital, Oct. 13.

LUCA BOTTA



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First American and Canadian Tour of ISOLDE MENGES

The Wonderful Girl Violinist

Her London Criticisms Have Not Been Equalled in Ten Years

The Times: Her playing of Tchaikovsky's Violin Concerto showed at once her remarkable command of the bow and her almost childish delight in displaying her mastery. It should be said that even in her most whimsical moments her tone was extraordinarily pure and her style clean and crisp. She gave an arrangement of a Nocturne by Chopin with great beauty of cantabile quality.

Daily Telegraph: Deft and agile as were her fingers in the more brilliant passages—as one had a right to expect from a violinist for whose technical fitness no less an authority than Professor Auer has vouched—it was in cantabile-playing that Miss Menges revealed most strongly the musical temperament of which clearly she stands possessed.

The Standard: At her second concert yesterday at Queen's Hall, Miss Isolde Menges, the young Brighton Violinist, was again assisted by the Brighton Municipal Orchestra, conducted by Mr. Lyell-Taylor. Her sterling work throughout the concert quite justified all the good things which have been said of her. Among the brilliant girl violinists who in recent years have been heard in London, Isolde Menges must take a foremost place.

The Globe: While admiration of Isolde Menges is deepened at each successive appearance she makes on the concert platform, there is really not much to add to the many tributes her violin-playing has already won. The same engaging freshness and absence of affectation that have marked her earlier efforts gave a peculiar charm to her recital at Bechstein Hall last night, when the absence of an orchestra focussed attention on the merits of the player and brought out to an uncommon degree the ease with which she gets on intimate terms with all the music she interprets.

The Standard: Miss Isolde Menges, the young violinist, who has recently taken London by storm, gave a further demonstration of her remarkable powers at Queen's Hall yesterday afternoon, when she was assisted by the London Symphony Orchestra, under Herr Mengelberg. The two works she presented of

importance were the Brahms Concerto and Glazounow's Concerto in A. For a complete interpretation of the Brahms a violinist must know and have the means to apply every branch of his or her art. That Miss Menges both knows and can apply her art is but a moderate way of expressing the brilliant performance she gave of the work. She combined the freshness and enthusiasm of youth with the deep thought of far-seeing maturity, and it is small wonder that the large audience greeted the conclusion with tumultuous applause. To the Glazounow precisely the same remarks apply as to the former work. Miss Menges was heard later in the Chopin-Auer Nocturne in E minor and the Brahms-Joachim Hungarian Dance in A major. The orchestra, under Herr Mengelberg, played magnificently.

The Globe: If it is hard to earn a reputation, it is harder still to live up to one. So one noted with peculiar pleasure at Queen's Hall yesterday afternoon that, while the public is beginning to wake up to the merits of Miss Isolde Menges, that astonishingly able young violinist is more than keeping true to her early promise. For this occasion she dispensed with the services of an orchestra, and confined herself to chamber music. Her playing had all the technical ease, grace, and distinction that have been noted on previous occasions, but the more intimate conditions brought out in fuller perfection the depth and maturity of style that make Miss Menges so extraordinary among young players. Her version of Handel's E major Sonata was quite delightful in its smoothness, and a Minuet by the same composer was a model of flawless phrasing, beautiful tone, and simplicity of style. In the Chaconne of Bach, Miss Menges showed a true sense for the majesty of the music, as well as an easy mastery over its intricate difficulties, and in two Hungarian Dances of Brahms she proved that she could easily provide brilliance for those who wanted something of a pyrotechnic nature. It was a memorable recital, and would have been quite sufficient without its predecessors to have established Miss Menges' claim to a place among the best contemporary violinists.

The Standard: Female violinists of the first rank are few and far between. Now another—Miss Isolde Menges—has to be added to the list.

Daily Graphic: Tone, technic, and the soul of an artist are all present in the case of Miss Isolde Menges.

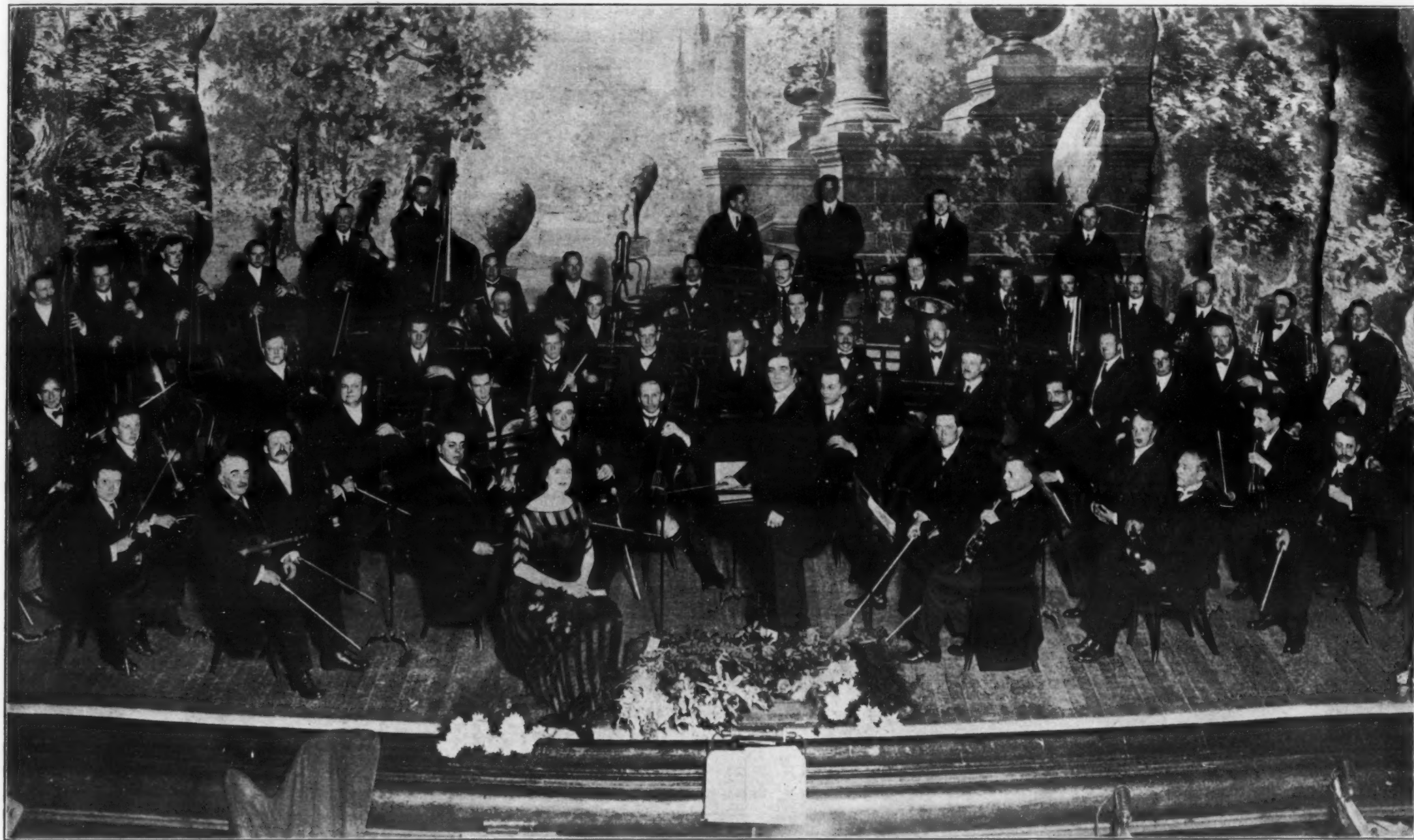
Daily Telegraph: Of violinists like Isolde Menges fate sends but one or two in a generation.

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ADVANCE FOR SAN FRANCISCO PHILHARMONIC



Members of San Francisco People's Philharmonic Orchestra, with Nikolai Sokoloff, Conductor, and Mariska Aldrich, Soloist

SAN FRANCISCO, Aug. 25.—This city now faces a more substantial period in its orchestral affairs—with the Symphony Orchestra re-established on a permanent basis and with the People's Philharmonic Association prepared to continue its campaign through the season. With Frank W. Healy as its manager and with Nikolai Sokoloff as conductor, the Philharmonic is going ahead with progressive plans. Mr. Sokoloff has announced his intention to specialize in modern music.

As reported by Bessie Beatty in a recent issue of the *San Francisco Bulletin*, "Manager Frank Healy said yesterday that now that the San Francisco Symphony Orchestra has announced that it has its guarantee the People's Philharmonic Orchestra will ask for a winter guarantee of \$20,000."

Just how Nikolai Sokoloff was selected as conductor of the Philharmonic is told by the same writer as follows:

"The death of Herman Perlet left the Philharmonic musicians without a leader. There were many applicants for the position, but U. G. Saunders, the orchestral manager, and his associates decided they would choose no one until they could find someone who seemed to fill all of their needs.

"It was suggested to Mr. Sokoloff by a man familiar with musical affairs that he make application. Mr. Saunders admitted that he had never heard of him, but asked him to submit three sample programs to the board and said that if any one of them appealed sufficiently they would have a rehearsal. The Musicians' Union requires that the men shall be paid for the time devoted to re-

hearsals, and the Philharmonic Orchestra had little money to waste on trying out possible conductors. The expense of a rehearsal became an issue.

"If you are a conductor and we engage you, we will pay the expense of the rehearsal, and if we do not engage you you must pay it," said Mr. Saunders.

"Mr. Sokoloff agreed on the moment. 'If I am not a conductor I shall pay,' he said, laughing, and the rehearsal was arranged.

"The men came perfunctorily. It was just part of the day's routine. Some of them didn't even bother to bring their music stands, but propped their scores against chairs. Mr. Sokoloff lifted his baton and in a moment the apathy of every man in the orchestra had departed. When the first movement of the 'Symphony Pathétique' was finished they put down their instruments and applauded in

a manner that left no doubt about their decision.

"Ten minutes after the rehearsal was finished Mr. Sokoloff had been formally elected."

The officers and Executive Board of the People's Philharmonic Association are the following:

Mrs. John B. Casserley, President; Mrs. James Ellis Tucker, Vice-President; J. W. Byrne, Secretary; August L. Fournier, Financial Secretary; Herbert Fleishacker, Treasurer. Executive Board—Mrs. Francis Carolan, Jesse W. Lilienthal, August L. Fournier, Dr. Grant Selfridge, Mrs. J. Downey Harvey, Noel Sullivan, Emile Kahn, Mme. Emilia Tojetti, Mrs. Stanley Stillman.

The above photograph of the People's Philharmonic was taken at the time when Mme. Mariska Aldrich, the soprano, was its soloist. The picture shows Mme. Aldrich and Conductor Sokoloff in the center.

PLAY "CIVILIZATION" MUSIC

Victor Schertzinger Conducts His Own Works at Wanamaker's

Victor Schertzinger, composer of the score for Thomas H. Ince's motion picture spectacle, "Civilization," assembled an orchestra in the Stewart Rotunda at Wanamaker's, New York, and played several excerpts from the score on the morning of Aug. 30. A chorus of twenty-five voices, with Harry Truax as soloist, assisted. The music was reviewed in these columns when "Civilization" began its run at the Criterion Theater several months ago, and needs no further comment here. The "Peace March," which opened the program, has been officially adopted by various peace societies throughout the country.

A large audience was present, consisting of real music-lovers, who came especially to the concert; casual shoppers, to whom the strains that filled the vast rotunda came as a surprise; salespeople, who momentarily suspended their official duties, and people who have more or less to do with the production of "Civilization." After the commotion attending the securing of music stands and chairs for the players had subsided, the concert began, and it was attended with much applause throughout. Mr. Truax won particular favor for his singing of the solos, and the chorus acquitted itself creditably despite the poor acoustical properties of the rotunda. H. B.

Sue Harvard to Sing in Pittsburgh with Leps Orchestra

Sue Harvard, the Pittsburgh soprano, who, since her return from Europe, where she was for two years a pupil of Leon Rains, has made appearances with the New York Philharmonic, Cincinnati and other orchestras, as well as in many concerts and recitals, has been engaged for the first ten consecutive evening concerts, as soloist with Wassili Leps and his orchestra, at the Pittsburgh Exposition, beginning Aug. 30. Miss Harvard also has been engaged for three afternoon appearances with the Leps orchestra, making thirteen of the Exposition concerts at which she will be heard. Miss Harvard has just returned to her home from New York, where she spent her vacation in hard work, with her teacher, Eleanor McLellan, and coaching with Giulio Setti, of the Metropolitan Opera Company.

Carl M. Roeder Organizes Classes for Progressive Piano Series

Carl M. Roeder, the New York piano pedagogue, will return from a summer of recreation in the White Mountains about Sept. 15, when he will resume his teaching. In connection with his regular work he will organize classes in the Progressive Series of piano lessons in which course of co-ordinated theoretical and practical study he has become greatly interested.

FOR NATIONAL MUSIC SCHOOL

Los Angeles Woman Working for Mrs. Keon's Nordica Project

A New York *Sun* despatch of Aug. 29 from Tarrytown, N. Y., says: Annabelle Lee of Los Angeles, Cal., is campaigning among the musicians of that city to arouse enthusiasm over the proposed American university of music for which a \$135,000 site has been secured at Harmon-on-Hudson. The new institution is to fulfil the dream of the late Mme. Nordica and is being financed by Mrs. Mary T. Keon of New York.

After leaving Los Angeles Miss Lee will go directly to Washington and ask Congress for a charter for the university. The Government endowment, she hopes, will in time be forthcoming.

"Germany and France and Italy have had their national music center; why should not America," said Miss Lee. "The proposed academy so near New York will make it unnecessary to go further to receive the finest instruction the world offers."

Mme. Lund, American Composer, Returns from Europe

Mme. Signe Lund (Mrs. Georges Robard) of Chicago arrived in New York on Aug. 28, aboard the steamship Ryndam, after an absence of almost three

years in Norway and Holland. Mme. Lund is an American of Norwegian descent. She is a composer and went abroad to take part in the hundredth anniversary of the independence of Norway in 1914. She submitted a cantata composed in honor of Henrik Ibsen, which was sung at the exposition in Christiania, together with many others of her compositions, ranging from sonatas to folk songs. She received from King Haakon the gold medal "Pour la Mérite," being one of but twelve women to whom this distinction has been given.

Philip Spooner Sings in Ten Concerts for Charity in New York.

Philip Spooner, the tenor, has served the cause of philanthropy in the past season by lending his art toward the raising of over \$1,000,000 by the various organizations to which he generously gave his services. He appeared no less than ten times in New York City, and among those which benefited thereby were the Actors' Fund Association, Little Mothers' Association, Polish Relief Fund, Grand Army of the Republic, Daily Vacation Bible School Association, Girls' Co-operative Club, Newsboys' Summer Camp, British War Fund, Automobile Club of America, also at festivals by the MacDowell Club, Minerva Club, Wisconsin Alumni Association, etc.

SOUSA AGAIN HEARD AT WILLOW GROVE

**Bandmaster Draws Large Throngs
to Philadelphia's Popular
Park**

PHILADELPHIA, Aug. 28.—John Philip Sousa is back at Willow Grove Park, having concluded on Saturday the first week of his three weeks' engagement, which is to bring to a close the season at this popular Philadelphia resort. Sousa is being greeted every afternoon and evening by immense audiences which re-

ceive with great enthusiasm the splendid concerts which he is giving with his famous band and the assisting soloists. Last week the special soloists were Grace Hoffman, soprano, and Mary Gailey, violinist, and for the present week Ada Androva, soprano, and Florence Hardeman, violinist, are announced. Herbert L. Clarke, cornetist, also is a frequent solo performer, invariably receiving an ovation.

At Woodside Park a pronounced success has been scored during the past week by Thomas F. Shannon and his fine Brooklyn band. A special attraction at all concerts is the appearance of Katherine Grey, soprano, a former favorite at this resort. Among the instrumental soloists are S. Carriara, euphonium; Philip De Blasi, cornet, and Messrs. Mackey and Laitner, flute and horn, respectively.

The Philadelphia Operatic Society, of which Celeste D. Heckscher is the president and Wassili Leps musical director, announces the organization of a class for sight singing and vocal development. The purpose of the class, which will be free to members of the society, is to prepare members for the chorus. The class will begin operations on Monday evening, Sept. 11, at the rooms of the society at that time, on the eighth floor of the Parkway Building, Broad and Cherry Streets. A. L. T.

Two New Positions for Harry Patterson Hopkins

Harry Patterson Hopkins, composer, who has recently come to New York to fill engagements as organist at the Church of the Messiah and the Savoy Theater, will leave both positions on Sept. 1. Mr. Hopkins has been engaged to open the Park Row Theater of New York, which is just being completed, and which will have a splendid pipe organ with cathedral chimes, echo organ, and all latest improvements. Also he has been appointed organist of the Beth Israel Synagogue at Seventy-second Street and Lexington Avenue under direction of Dr. Solomon Baum.

Francis Rogers to Re-open New York Studio in Mid-September

Francis Rogers will close his studio at North East Harbor, Me., about the middle of the month and will resume his teaching in New York a few days later. During the coming season, beginning Oct. 1, he will devote two days in the week to his classes in the Yale School of Music, New Haven. The date for Mr. Rogers's recital in New York, which will take place early in the season, will soon be announced.

Among the appearances of the Sistine Chapel Choir singers of Rome, Italy, who give their first American concert at Carnegie Hall, New York, on Sept. 21, is one which is being arranged for the first week in October, at Hartford, Conn.

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"MARTHA" GIVEN BY OGUNQUIT SCHOOL

**Mr. Wodell Conducts Chorus of
Villagers and Visitors at
Maine Resort**

OGUNQUIT, ME., Aug. 26.—Under the auspices of the Ogunquit Summer School of Music, Frederick W. Wodell, director, a performance of Flotow's "Martha" was given in concert form in the Village Studio here on Friday evening, Aug. 18. A chorus of nearly fifty voices, consisting of the villagers and summer visitors of this district, was assisted by these soloists: Marguerite Neekamp, a Boston soprano, sang the part of *Lady Harriet*; Everett S. Glines, Boston tenor; sang *Lionel*; Mrs. Mada E. Lemont and Mrs. Randall Hoyt shared the part of *Nancy*; *Sir Tristan* was sung by Rev. R. H. Macy, and Dr. St. Clair A. Wodell did the parts of *The Sheriff of Richmond* and *Plunket*.

The Sparhawk Hall Quartet furnished the accompaniments. This quartet is made up of members of the St. Louis Symphony Orchestra, Arno Waechter, Frank H. Menges, Josef Nelson and George R. Holman.

Miss Neekamp sang her part with brilliancy and gave much satisfaction. Mr. Glines, who has sung the part before, did his work in an extremely musicianly manner, and he, too, gave great pleasure to the audience. Mrs. Lemont more than did her part justice, her sympathetic, lovely voice blending beautifully in the

ensemble numbers. Dr. Wodell possesses a fine bass-baritone voice which he handles well, and was most effective in the many recitatives which fell to him. The pastor of the Christian Church here, Rev. Mr. Macy, sang *Tristan* with intelligence. Mrs. Hoyt, who sang part of *Nancy's* music, has a beautiful soprano voice, and does much to assist the local churches in their summer services.

F. W. Wodell conducted the entire performance in a masterly manner. The performance was given for the benefit of the Village Improvement Association here, and was managed by the Ogunquit Summer School, of which Frederick W. Wodell, Louisa Hopkins and Florence Leonard are the faculty.

Katherine Ruth Heyman's Re-appearance in New York Postponed

Among the unfortunate results of the cancelling of the last five concerts of the Civic Orchestra is the postponement of the New York reappearance after eleven years of Katherine Ruth Heyman, pianist, in the Saint-Saëns Concerto, which she played at the San Francisco Exposition. Miss Heyman will play in New York, however, before leaving in November for her second tour to the coast, this time by way of Texas.

Spanish Prima Donna to Sing in First Rosofsky Concert

Benjamin Rosofsky, the London impresario who has transferred his business to New York, announces that his first American concert will be held in New York about Sept. 20. The program has not been completed, but one of the soloists will be Mme. Louise de Larra, a young prima donna of marked ability.

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ECHOES OF MUSIC ABROAD

Melba Keeps Her Fellow-Countrymen Busy Raising War Funds—French Pianoforte Pedagogue Asks Illustrious Colleagues to Decide Which of His Pupils Are Ready to Play in Public—Evelyn Scotney and Her American Husband Find Warm Welcome in Australian Cities—Celebrated Double-Bass Virtuoso to Be Heard Here This Season a Dominating Figure in Moscow's Music World—Isle of Man Has Orchestra of Interned Germans

INDEFATIGABLE in her work for war charities, Nellie Melba—her father referred to her as Helen in his will—has been busying herself latterly with the raising of sufficient funds to send a fully equipped field hospital to Russia as a gift from Australia. Realizing that it would cost between \$200,000 and \$250,000, she set to work with characteristic energy to detach her countrymen from their surplus lucre.

First the singer asked for a hundred donations of \$250 each, she herself setting the example by giving that sum, while the well-known concert managers, the J. C. Williamson firm, quickly followed suit. Then she arranged a concert in Sydney, at which, in addition to a miscellaneous program, an act of Verdi's "Otello" and an act also of "Faust" were sung, the great diva appearing as *Desdemona* and *Marguerite*.

That Melba's father held her business ability in high respect would seem to be proved by the terms of his will, for of all the seven children who inherited equal shares of his estate—a little more than \$200,000 each—the singer is the only one permitted to draw the whole of her share. The others may use only the income of their shares, and at their death it is to pass on to their children.

PATRONS of the London "Proms," now once more in full swing—for an experimental four weeks at any rate—see many changes in the personnel of Sir Henry Wood's Queen's Hall Orchestra. There are women players in the violin section this season, and some of the other newcomers, instead of being veterans, are quite young players who have been rejected for military service. Sir Henry has expressed his astonishment at the high degree of efficiency shown by most of the young candidates for the vacancies.

OF all the pianoforte pedagogues at the Paris Conservatoire none is more popular, none probably so popular, as Isidor Philipp. Having seen the majority of the first prizes in the piano department in recent years come to his studio, he recently conceived the idea of having five of his prize-winning students play for a special jury, who should decide which of them were "sufficiently prepared to appear in public and hereafter brilliantly represent the French school."

It was an illustrious group of men whose opinion was sought to settle this momentous question. The Paris musicians were Théodore Dubois, Gabriel Pierné, Georges Hüe, Moritz Moszkowski, Hillelmacher and Charles M. Widor, and there were two members of the faculty of the Lausanne Conservatoire as well—Director Nicoti and Emile Blanchet, the composer. M. Widor himself sent the report of the occasion to the *Monthly Musical Record*.

Two séances were held—one in the forenoon for tests in solo playing and one in the afternoon for playing with orchestra. Together they lasted from nine o'clock in the morning until five in the afternoon, with but a short pause at mid-day.

For the recital program each student

was required to play Beethoven's Sonata, Op. 110, a piece by either Mendelssohn, Schubert or Schumann, a Chopin study and a composition by Liszt, according to individual choice. For the

and her American husband, Howard White, basso-cantante, have been giving joint recitals in the Australian cities.

In Melbourne, at her parents' home, Mme. Scotney-White told an interviewer

before I could marry my wife," said the husband. "You see, we had written to Mr. Scotney, asking his consent, and were waiting a reply by cable. In the meantime my wife returned to Paris, and I followed, hoping to marry her there. Much to our disgust we found they refused to marry us unless we produced our birth certificates. I could have fixed mine up through the American Consul, but it was hopeless for Evelyn to get hers from Australia, so we weren't married until we got back to the United States."

WHEN Sergius Kussewitsky brings his big fiddle over this season to provide us with a revelation as to the possibilities of the double-bass as a solo instrument he will probably use as a concert piece a new composition by Rachmaninoff that was really written for the



An Improvised Concert Near the Front in France. Two French Soldiers Have Found a Grand Piano Which Has Survived the Bombardment of German Batteries, and Are Engaged in Singing the Songs of Home. The Piano Is in the Salon of a French Chateau in the Oise. The Picture Is from "L'Illustration" of Paris and the "Times" of New York.

concerted work the five concertos by Camille Saint-Saëns were divided among them. The experienced Léon Jehin conducted the orchestra. M. Widor makes the comment that what in such a case facilitates the task of a conductor is *le rythme du virtuose*, "and in all five competitors that was absolutely safe."

The candidates the jury officially pronounced "ready to appear in public and hereafter brilliantly represent the French school" were Mlle. Herrenschmiar and a sixteen-year-old girl named de Valmatète.

AFTER an absence of six years Evelyn Scotney has been received in her native Australia this summer with a degree of cordiality that affords one more exception to the prophet-without-honor-in-his-own-country rule. This soprano whom Henry Russell brought to this country for the Boston Opera Company,

that her great opportunity came to her when the late Lord Kitchener was visiting that city in 1910. Melba heard her sing at a reception given in his honor, and sent for her the next day, when she told her to pack her trunks and be ready to leave with her for Europe in a fortnight's time. She went, and in Paris Melba took her to Marchesi. After three months with Marchesi she went to Tosti, and in due time he introduced her to Henry Russell.

Howard White, who was a lawyer before he began to sing professionally, was out in the yard chopping wood while his wife was being interviewed for the *Sydney Sunday Times*. "He was the first man I saw when I reached America," she explained, "and I've been seeing him ever since, for three months afterward we were married."

"Jacob had to wait seven years for Rachel, and I had to travel 7000 miles

voice. It is a song "in a new form," so it is said, and it is sung to one vowel sound throughout. It should be hailed with delight by those singers who cannot make clear enunciation coincide with free tone emission.

This song, which bears the modest title "A Vocalise," was sung by Mme. Neshdanova, the beautiful soprano of the Imperial Opera at Moscow, at the sixth in the series of symphony concerts Kussewitsky has conducted during the past year—Kussewitsky being now almost as eminent as a conductor as he is as a double-bass virtuoso. So delighted was he with the piece that he transcribed it for the double-bass and played it at one of his later concerts.

Our old friend, Wassili Safonoff, of batonless conducting fame, spent part of the season in Moscow conducting special

[Continued on page 12]



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ECHOES OF MUSIC ABROAD

[Continued from page 11]

symphony concerts and giving recitals of Beethoven's sonatas for piano and violin with Michel Press, a Russian violinist, who was well established in Berlin before the war came.

The number of symphony concerts in Moscow has been reduced on account of war conditions, according to the *Monthly Musical Record's* correspondent, the Hall of the House of Nobility and the fine concert room of the Moscow Conservatoire having been converted into hospitals. Kussewitzky took the large Nezlobin Theater for his symphony concerts. He brought the series to a close with a concert version of Berlioz's "Damnation of Faust," in which Ivan Alchevsky, the tenor whose career at the Manhattan was cut short by the uncongenial climate, sang *Faust*, Mme. Balanowska was the *Marguerite* and Tartakoff, the *Mephistopheles*.

One entire program was devoted to the works of Alexander Glazounoff on

that composer's fiftieth birthday, while another of special interest brought forward Sergius Taneieff's "On Reading a Psalm" and two of Rachmaninoff's choral works—"Spring" and "The Bells," based on Poe's poem. At this concert Rachmaninoff played his third pianoforte concerto and Ivan Alchevsky and Mme. Stepanoff, a soprano, not to be confused with the pianoforte teacher of that name in Berlin, sang.

Earlier in the season Kussewitzky showed his special sympathy with the late Alexander Scriabine by organizing a cycle of concerts devoted to his works. All five of his symphonies were played, and in a series of piano recitals his contributions to the literature of the pianoforte were comprehensively reviewed. The pianists were Nicolas Orloff, Alexander Borowsky, Constantine Igoumoff and Alexander Goldenweiser.

Scriabine's fame, in fact, has been increasing from day to day in Moscow. Rachmaninoff, too, included several Scriabine compositions in the program of his second recital of the season there. "His renderings were virile and energetic, but perhaps missed the mystic note of the composer's own playing," Mme. Tscherbina played some of the advanced Scriabine at Petrograd and Kieff, and Director Gliere conducted Scriabine symphonies at the Kieff Conservatoire.

* * *

NOW that Dr. Boeland and Dr. Boas have been making fresh efforts to locate definitely the original words and music of the British National Anthem, attention has been called to the assumption of a writer named G. C. Dyson that Lulli, away back in Louis XIV's time, was the "original composer" of the tune, which as "God Save the King" or "My Country, 'Tis of Thee" or by any other name sounds just the same. In his "Madame de Maintenon" Mr. Dyson relates that:

"On the first occasion that Louis XIV visited St. Cyr the pupils sang a chorus, the words of which were composed by Mme. de Brinon, the first Superior, and the music by Lulli, Master of the King's Music. It began: 'Grand Dieu! Sauvez le Roi!' and was sung whenever royalty visited St. Cyr during a hundred years. In 1721 Handel visited St. Cyr, and was much impressed by this composition and annexed it. After translating the words he had it performed before King George I in London, and since then, as 'God Save the King!' it has become part of our national life."

This, as the *London Observer* points out, is considerably earlier than the "Thesaurus Musicus" of 1743, in which Dr. Boas finds "the earliest extant" form of the tune.

* * *

GERMANS interned on the Isle of Man have organized an orchestra. There are forty players in it, and the conductor is a German musician well known in the London music world before the war. J. L. H.

Margaret Wilson as Chorus Singer in Connecticut

NEW LONDON, CONN., Sept. 2.—Margaret Wilson's appearance in the chorus was sufficient to attract a large audience to one of the most artistic programs of music ever given within touch of New London's people at Oswegatchie Casino, on Sunday evening, Aug. 27. The President's daughter was unknown to the audience, as her name did not appear on the program, and the chorus sang unseen from an arbor. The program opened with Handel's "Largo" and included excerpts from Verdi's "Trova-tore," the latter sung by Mrs. Thazine Cox, Ross David and a chorus of ten, including Mrs. David and Miss Wilson. Ross David is at Oswegatchie and Miss Wilson is one of his pupils. W. E. C.

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Southampton Recital by Mrs. Smith and Bruno Huhn

A brilliant recital was given on Aug. 29 at the home of Mrs. Stephen H. P. Pell at Southampton, L. I., by Mrs. Farrington Smith, soprano, with Bruno Huhn at the piano. Mrs. Smith is the possessor of a dramatic soprano voice and gave of her best in an aria from Borodine's "Prince Igor" and songs by MacDowell, Beach, Carmichael, Widor, Stojowski, Struss, Spross, Quilter, Huhn and a group by Alexander Georges. Her voice is of fine quality and her stage presence is distinguished. She was applauded with enthusiasm by an audience made up of notable society persons. Mr. Huhn's accompaniments added greatly to the excellence of the recital.

Myrta K. Gilkinson on Chautauqua Tour

Myrta K. Gilkinson, soprano, who is now touring through the South with a Chautauqua company, is booked to sing with the organization for two solid years. At each city in which she has sung thus far she has met with unqualified success, and on several occasions the entire Chautauqua company was re-engaged largely owing to Miss Gilkinson's personal success.

Opera Recital Closes Vocal Class in Erie, Pa.

ERIE, PA., Aug. 30.—The six weeks' course of Charles Le Sueur's summer vocal class recently closed with two splendid opera recitals with a different cast each evening, presenting "Faust" and "Il Trovatore." They showed undoubted evidence of dramatic ability, as well as excellent vocal work. E. M.

ANNA CASE TRIUMPHS IN HER SARATOGA RECITAL

Noted Soprano, in Fine Voice, Evokes Demands for Encores—Two Dates Result from Success

SARATOGA SPRINGS, N. Y., Sept. 2.—Anna Case, the noted soprano of the Metropolitan Opera Company, thrilled a large, distinguished audience at Convention Hall, Saratoga Springs, on Aug. 31, when she appeared in a song recital of unusual interest.

The two operatic airs on the program, "Casta Diva" from Bellini's "Norma" and "Depuis le Jour" from Charpentier's "Louise," were both magnificently sung by Miss Case, who was recalled time and again and generously responded with encores after each. The florid nature of the Bellini number was admirably suited to Miss Case's voice, which had all its accustomed flexibility and warmth. The "Louise" aria was sympathetically sung, with a wealth of tonal color. Songs in English, French and German found no less favor and contributed to a program of uniform excellence. Charles Gilbert Spross, one of whose songs Miss Case sang, was an admirable accompanist.

The recital was under the management of Ben Franklin of Albany, who immediately engaged Miss Case for two appearances in his territory.

George Walcker, American Basso, as "Guest" Artist in Germany

George Walcker, American bass, has been singing guest performances this summer at the Court Theater of Coburg and the Opera at Lubeck with notable success. This artist sailed for Germany in May of this year and expects to remain there until next May.

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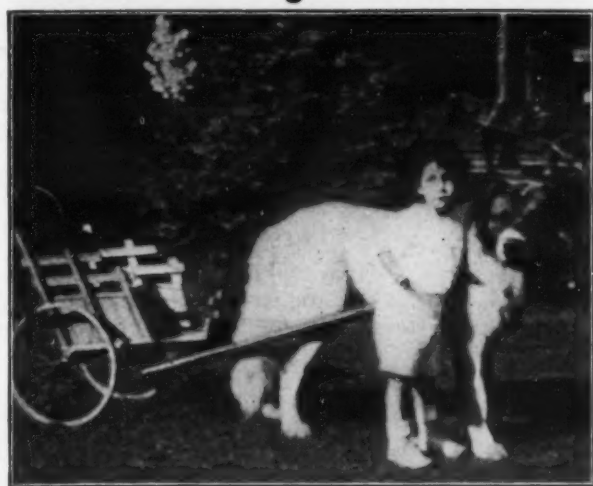
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"FROM OCEAN TO OCEAN" IN VACATION TIME



COAST-TO-COAST wanderings of prominent musicians: No. 1, Mrs. Marion Foster Welch, Stephen C. Foster's only daughter (in the center), with W. D. Armstrong, composer, and Mrs. A. D. Mitchell, pianist, at the Foster home, now a Pittsburgh museum. No. 2, Margarete Matzenauer, photographed while visiting Mrs. Thomas Martindale at Wildwood, N. J., and No. 5, the prima donna's daughter, Adriana, No. 3, Frank Pollock, tenor, aboard the steam yacht "May" on the New York Yacht Club's cruise as the guest of Captain J. R. De Lamar. No. 4, Carlos Salzedo, harpist, in "Toreador" garb at Orr's

Island, Me. No. 6, Lila Robeson as motorist in Edgewater Park, Cleveland, Ohio. No. 7, Mme. Jeanne Jomelli "making hay while the sun shines" at Lake Cushman, in the State of Washington. No. 8, Julia Claussen with her accompanist, Marcel Charlier, and her two daughters, at Battle Creek, Mich. No. 9, Christine Schulz, soprano, and Marjory Sim at Newfane, Vt. No. 10, F. Otis Drayton of New England Conservatory and Frederick R. Huber of Peabody Con-

servatory at Bass Rocks, Mass. No. 11, Robert Gottschalk, tenor, and F. L. Grau, baritone, near New Orleans. No. 12, Frederick Schlieder and George Warren Reardon at Ocean Grove. No. 13, Daisy Allen, soprano, at Harrison, Me.

Dr. Carl, in Exposition Recital, Given Ovation by Huge Audience

[By Telegraph to MUSICAL AMERICA.]

CORONADO, CAL., Sept. 5.—One of the largest audiences of the season gathered

to hear Dr. William C. Carl, the noted New York organist, in recital at the Exposition yesterday. Dr. Carl was accorded an ovation for his conception of a program designed to display his art and virtuosity to the best advantage. Dr. Carl played brilliantly and added a number of extras.

H. P.

Alfred Hollins, the blind organist, has returned to England after a tour in South Africa.

"Dances Esthetiques" Splendid Addition to Piano Literature

Album of Music by Francis Hendriks Admirable Example of Effective Brief Pieces by a Native Composer—"Le Destin" Best Composition of the Four

EVERY now and then an album of short pieces for the piano makes its appearance and reveals a new personality speaking through its pages. Though it was issued a few years ago, the present writer has just made the acquaintance of a set of "Four Dances Esthetiques" by Francis Hendriks, published under one cover, in a very artistic edition, by the house of White-Smith in Boston.*

Mr. Hendriks's work has been viewed at times on the review page of MUSICAL AMERICA. Several excellent songs, an occasional piano or violin piece have revealed him as a gifted man. This set of piano compositions corroborates the impression gained before. Mr. Hendriks's pieces are four: 1, "Tristesse de la Lune (Sadness of the Moon)"; 2, "Parfum Exotique (Exotic Fragrance)"; 3, "Le Destin (Fate)," and 4, "Rayons de Soleil (Sunbeams)."

These compositions are frankly impressions. They are free, spontaneous, engaging, and they show real imagination at work. Through them one feels an influence of modern France, not only in the harmonic structure, but also in the plan of the pieces and the attitude of the composer toward his material. In "Tristesse de la Lune" there is much real feeling, veiled to be sure by that film which composers of our day enjoy hanging over their canvases to shut off rude lights. The piece has a very distinct atmosphere.

"Parfum Exotique," a *Mouvement de Valse*, has charm, though less fine material in it. "Slowly, with great sadness" is the indication which Mr. Hendriks has placed at the beginning of "Le Destin." Of the four this is the best composition. One page in length, it is gripping in the bite of its harmonies, the intensity of its climax. An unusual short piece is this tone painting of Fate, a piece of writing that redounds with great credit to its composer. From the technical piano standpoint the last one, "Rayons de

*FOUR DANSES ESTHETIQUES. For the Piano. By Francis Hendriks. Boston: The White-Smith Music Publishing Company.



Francis Hendriks, Gifted American Composer, Whose "Dances Esthetiques" for the Piano Reveal Marked Poetic Insight

Soleil" wins the laurels. It has something of the *étude* about it that will make pianists enjoy it. Placed before an audience it ought to win a special meed of popularity for itself, for it has in it the kind of technical exhibition that audiences dote on.

Four very worthy compositions are these aesthetic dances of Mr. Hendriks. His writing for the piano proves conclusively that he understands the nature of the instrument very completely. These pieces are worth putting on a recital program in any city in this country or Europe. They are really piano pieces of individual build, in which a composer has expressed himself as he has felt, without affectation or sophistication.

A. W. K.

Saenger Pupils in Norfolk Festival

At the Norfolk (Conn.) Festival given on Aug. 2 for the benefit of the Norfolk Home Missionary Society, two young singers from the Oscar Saenger studios won a splendid success. They were Minnie Welch Edmond, soprano, and Marie von Essen. This was the second year that they had been prepared for their work at this festival concert by Mr. Saenger and both showed a marked improvement.

Vera Barstow Contemplates Canadian Tour in Spring

It has now been almost definitely decided that Vera Barstow will leave the United States early in the spring for a two months' tour in western Canada, commencing at Toronto. While Miss Barstow is very anxious to take this engagement, her manager, M. H. Hanson, finds it difficult to change some of her spring dates. Miss Barstow will commence her season by playing with the Baltimore Symphony Orchestra, under Gustav Strube, followed by a return engagement at St. Louis, where last year she played with the Symphony Orchestra, under Max Zach. Among her most important engagements are a few joint recitals with Leo Ornstein, the first of which will take her to Fort Worth, with the Harmonic Club, Jan. 15. About the same time she will be heard in a joint recital with Arnolde Stephenson, Parisian mezzo-soprano, at San Antonio, on her way to the Pacific Coast. Miss Barstow will again give a number of recitals at Aeolian Hall, New York, and Jordan Hall, Boston.

Louis Emery Gives Attractive Recital in Bradford, Pa.

BRADFORD, PA., Aug. 31. — Louis Emery, baritone, was heard in song recital recently at the piano studio of Mr. K. Ribicki. Mr. Emery has a superb and appealing voice, and his singing is distinctive for sincerity and spontaneity, with a subtle grasp of the mood of each song. Mr. Emery was assisted by Mrs. Edna Luce, dramatic soprano, soloist of the Delaware Avenue Methodist Church, Buffalo, N. Y. Mrs. Luce possesses charm and magnetism, and her beautiful voice is most satisfying. Mr. Ribicki supplied the accompaniments. E. H.

Los Angeles Soprano Gives Recital at Boulder, Col.

BOULDER, COL., Aug. 29.—Mrs. Frances Waltemeyer Ogden of Los Angeles was heard in recital here by a large number of music-lovers on Aug. 24. Mrs. Ogden's voice, which is a lyric soprano of exceptional range and purity, was displayed to advantage in a widely diversified program of Italian, German, French and English songs. Assisting Mrs. Ogden ably were Anna Hunt, violinist, and David Barrett, bass-baritone. Mrs. A. R. Peebles supplied artistic accompaniments.

Composer and Singer Injured in Auto Accident

Edgar Varese, French composer and conductor, was injured in an automobile accident in Fifth Avenue and Ninth Street, New York, on Aug. 30. He is in St. Vincent's Hospital suffering with a broken leg and internal injuries. Constantin Nicolay, basso of the Chicago Opera Company, was with him and was also injured, although not seriously.

HINKLE-WITHERSPOON RECITAL

A New York Novelty for April—Several Months' Rest for Soprano

Mr. and Mrs. Witherspoon (Florence Hinkle) have been engaged by the Philadelphia Orchestra Association, Leopold Stokowski, conductor, for the special performance of the Bach "Passion," to be given in Philadelphia next spring. They will also give a recital together at Carnegie Hall, New York City, in April. Miss Hinkle will sing at the Worcester Festival in "The Children's Crusade" the end of this month, after which she will not sing again in public until March.

Mr. Witherspoon will resume teaching Monday, Sept. 18, at 148 West Seventy-second Street. Among the more prominent pupils who studied with Mr. Witherspoon last season were the following:

Florence Hinkle, Mabel Garrison, Sophie Braslau, Marie Sundelius, Edith Chapman Gould, Mr. and Mrs. Bechtel Alcock, Olive Kline, Margaret Harrison, Amy Ellerman, Marie Kaiser, Ruth Harris, Miss Louise Homer, Mrs. Laura Littlefield, Adah C. Hussey, Mrs. Blanche D. Hauser, Elizabeth Bonner, Lambert Murphy, Albert Lindqvist, George Rasely, James Price, Carl Lindgren, Graham Reed, Clifford Cairns, Albert Berne, Karl Formes, Royal Dadmun, Oley Speaks, Vernon Williams, George Devaul.

Boston Artists in Plymouth Concert

PLYMOUTH, MASS., Aug. 26.—An interesting vocal and instrumental concert was given in Emond's Hall here last evening by a group of soloists from Boston. The program was varied and included one song, "Too Young for Love?" by Enrico Barraja, the young composer-pianist of Boston, who has recently returned from a trans-continental tour with Mme. Carolina White as her accompanist. Mr. Barraja's composition was set to a poem of Oliver Wendell Holmes and was admirably sung by Leo Strappiana, tenor. The other soloists were Bess Perry, soprano; Alfred Fischer, flutist; Ferruccio Corradetti, the operatic baritone, and Mr. Barraja as pianist and accompanist. There was a large and appreciative audience. These soloists are all members of the Boston Operatic Quartet Company, recently organized under the direction of Mr. Barraja, and which will be heard in concerts throughout the coming season.

Morgan Kingston

who is to be one of the Stars of the Ellis Opera Co.

has just finished a 10 weeks' engagement of opera at

RAVINIA

where he has sung nine different rôles, scoring a phenomenal success. His beautiful voice was the topic of the North Shore. Mr. James Whittaker, writing in the *Chicago Examiner*, said of Mr. Kingston in the *Jewels of the Madonna*: "The tenor Kingston was the Gennaro and he did some wonderful singing. He was in one of his best moments, and is a tenor of the first order." And again in the performance of *Tosca* he writes: "Morgan Kingston as Cavaradossi had an ovation after the singing of his aria at the opening of the third act and joined forces with fine effect in the subsequent duet with Madame Beriza. The Ravinia clientele evidently appreciates the fact that it is hearing a great tenor twice a week."

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TOUR OF ALASKA REVEALS GROWING LOVE FOR GOOD MUSIC IN NORTH COUNTRY

All the Better Homes Have Talking Machines and Records by the Best Artists, Reports Aileen Ferluce, Alaskan Prima Donna and Harpist—Phonograph and Piano Dealers in Seattle Have Difficulty in Filling Orders for That Territory

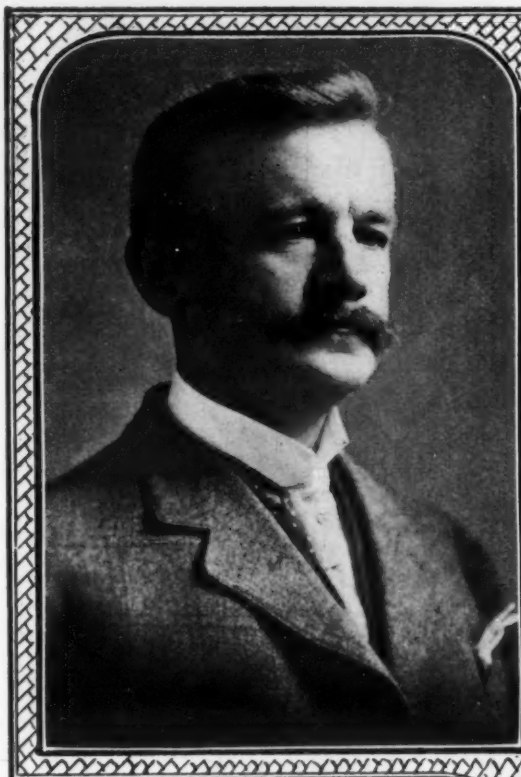
SEATTLE, WASH., Aug. 21. — A daughter of Alaska brought back the joys of music to that northern territory of the United States early this summer, when Aileen Ferluce, assisted by James Hamilton Howe, gave several concerts. When one thinks of Alaska as a land of ice and snow, the inhabitants as mostly Indians, and dog-teams as the only mode of transportation, one has a very wrong impression of the country and its people. The climate of Alaska is not unlike that of southern Norway and Sweden and the people are from all parts of Europe and the United States. That a love for music is steadily growing there is evidenced from the fact that one learns from talking-machine dealers in Seattle that it is impossible for them to meet the demands for their Alaskan trade, while the piano trade with Alaska is steadily increasing.

Miss Ferluce was born twenty years ago in Juneau, Alaska, and is the daughter of a man who had in mining parlance "struck it rich." This summer the "Alaskan Prima Donna and Harpist," assisted by James Hamilton Howe, Mus. B., pianist and accompanist, toured northern British Columbia and southeastern Alaska, including Prince Rupert and Anyox, B. C., and Ketchikan, Juneau and Douglas, Alaska. By special request return concerts were given in all these places.

Found People Appreciative

"We found the people in Alaska most appreciative," said Miss Ferluce. "They seemed especially pleased with my French numbers and harp solos, and Mr. Howe's piano numbers were also well received. While they have not the same opportunity to cultivate their musical tastes as in an older, more settled country, in all the better homes you will find Victrolas and the best artists represented in the records chosen."

Miss Ferluce is spending the summer



Aileen Ferluce, Alaskan Prima Donna and Harpist, and James Hamilton Howe, Pianist, Who Assisted Her on Tour of Alaska

in Vancouver, B. C. She expects to tour western Canada, the Western and Middle States this winter.

When Miss Ferluce was only six years old she was taken to Paris to be educated. When old enough to begin her vocal studies she was placed under the famous Jacques Bouhy, the original Escamillo in "Carmen." At the same time she studied harp under M. Maignen de Marsuay of the Paris Opera, and piano under Jean Canivey. After three years with the above teachers Miss Ferluce went to London and coached with J. Mewburn Levein, secretary of the Royal Philharmonic Society of London.

She was then pronounced ready for an opera debut and returned to America. Arriving in New York, she was first engaged by Oscar Hammerstein, but as he could not produce opera at that time, she



accepted an engagement with the Century Grand Opera Company.

Mr. Howe is a graduate of the New England Conservatory and also of the College of Music, Boston University. For a number of years he was Dean of De Pauw University, Indiana, where he organized the Alpha Chi Omega Sorority. He spent a few years in San Francisco before coming to Seattle, where he now makes his home. He is well known as a conductor, pianist and composer.

A. M. G.

EPPERT TO CONDUCT SEATTLE OPERA CO.

Young American as Director of Operatic Season in Coast City

SEATTLE, WASH., Aug. 23.—The Standard Grand Opera Company of Seattle recently appointed Carl E. Eppert conductor for the coming season of grand opera. Mr. Eppert came to Seattle in 1914, having left Berlin only a short time before war was declared.

An American by birth, at the age of nineteen he began his career as a conductor, organizing the Terre Haute (Ind.) Symphony Orchestra, which he conducted until he went to Berlin to pursue his studies. For seven years he was the pupil of Prof. Hugo Kaun of the Royal Academy of Berlin, and his assistant for two years. He also studied with Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra.

Mr. Eppert conducted several large symphony orchestras in Germany, and had many engagements for the season of 1914-15 and 1915-16, which he was forced to cancel when he left Germany. He has many compositions to his credit, including songs, string quartets, trios, sonatas, overtures and an opera, "Kaintuckee," the author of the libretto being Fritz Churchill, the young Seattle musician who died in New York City, Aug. 16, of infantile paralysis.

Mr. Eppert is wholly in sympathy with John C. Freund, the editor of MUSICAL AMERICA, in his propaganda for the musical independence of America.

A. M. G.

BENDIX QUARTETS FIND FAVOR

Supply Good Music at Cort and Long-acre Theaters

Two theaters in New York, the Long-acre and the Cort, are supplied with excellent music by the Theo. Bendix Quartet. This music, played between the acts, is not the type that merely furnishes a background for conversation, but is listened to with interest by the audience and has a distinct place of its own as an attractive part of the entertainment offered. Standard numbers, as well as those of a somewhat lighter nature, are played in splendid fashion, and hearty applause invariably greets the musicians. A few of the numbers played are the "Lohengrin" Prelude, Gounod's Ballet Suite, "Scene de Ballet" by Delibes, the "Tannhäuser" Overture, Dvorak's Slavonic Dances, the "Coronation" March by Meyerbeer and Theo. Bendix's own "Floral Suite." Instrumental solos are features of each performance.

The personnel at the Cort Theater is Louis Edlin, first violin; David Mendozza, second violin; Leo Tushnett, 'cello; Herman Mahlstadt, piano. At the Long-acre Theater the players are Arthur Lichstein, first violin; Jacob Rabirow, second violin; Joseph Benavente, 'cello, and Theo. Bendix, piano.

Prutting Dedicates New Songs to Leading Singers

HARTFORD, CONN., Aug. 31.—During the past summer Robert H. Prutting, conductor of the Hartford Philharmonic Orchestra, has composed two new songs, "Love's Majesty" and "The Cloud Fairies," following two very successful songs issued early in the spring by Carl Fischer. "Love's Majesty" is dedicated to Umberto Sorrentino, the well-known tenor, and Mr. Sorrentino will sing the song at his various concerts this season, including his third Southern tour. "Cloud Fairies" is dedicated to Mme. Buckhout, the New York artist and teacher. Mme. Buckhout will sing this song at her first recital of the season in Morristown, N. J., Sept. 22. Mme. Buckhout also will include this song in her "Programs of Dedicated Songs."

E. C.

MME. SCHNITZER'S SEASON

Pianist to Open Tour with Her Chicago Recital—Other Concerts

Germaine Schnitzer's tour will probably open on Nov. 1 in Chicago, where the pianist has been engaged by Carl D. Kinsey for a recital. She is to appear in Boston on Nov. 18 and again in January. Mme. Schnitzer's first New York recital is to take place in Carnegie Hall, Nov. 30, Thanksgiving afternoon. Then there follows a series of engagements in Pennsylvania in December, with one appearance in Philadelphia.

An engagement to appear at a musicale at Sherry's in New York on Jan. 2 will curtail any prospect of a prolonged New Year's vacation. Soon after this there follows a recital at Columbia University and an appearance at the Metropolitan Opera's Sunday night concerts in New York.

Ohio will hear Mme. Schnitzer in Janu-

ary in joint recitals with Louis Graveure, after which come return engagements in New England, including Providence, R. I. In February Mme. Schnitzer plans to go to Texas for a series of concerts, and March will find her back again in the East, filling the balance of her engagements.

BARRERE'S SEASON PLANS

Ensemble to Play Again in New York—American Novelties

George Barrère will open his season in New York on Tuesday afternoon, Oct. 31, at the Cort Theater with a concert by the Little Symphony, the orchestra in miniature. On Tuesday afternoon, Nov. 28, at the Cort Theater, the Trio de Lutèce, of which Carlos Salzedo, harpist, and Paul Kéfer, 'cellist, are co-members with Mr. Barrère, will give its first concert of the season. The Barrère Ensemble after several seasons given over exclusively to concert tours, will return to its former schedule of two concerts in New York. The first of these will be given at the Cort Theater on the afternoon of Tuesday, Dec. 19. Among his novelties, Mr. Barrère will offer several new works by well-known American composers.

At the Hilltop Inn, Newport, R. I., on Tuesday, Aug. 29, Amy Grant presented the opera, "Francesca da Rimini," in recitation with piano score, Ellmer Zoller at the piano, in aid of the fresh air fund of the Association for Improving the Condition of the Poor of New York City.

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No man is employed by the company merely to build up the band, but a musician, other things being equal, receives preference, and a member of the band must give satisfaction as a workman or forfeit his connection with the organization. An orchestra for women employees is being considered. The musical director of the band is L. Eugene Willes.

Mabel Riegelman, the soprano, has arrived in New York, and will begin rehearsals with the Boston-National Grand Opera Company.

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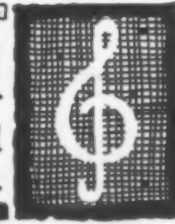
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RUDOLPH GANZ OPENS SEASON WITH RECITAL AT OCEAN GROVE

RUDOLPH GANZ, the eminent Swiss pianist, who has been spending the summer at "Camp Mary," named for his wife and located in a beautiful spot on one of the Maine lakes, opened his concert season with a joint recital with Albert Spalding, the violinist, at Ocean Grove, N. J., last Monday. Mr. Ganz returned later to his camp, where he will remain till Oct. 1. The coming tour of Mr. Ganz will cover practically the entire country. During the summer Mr. Ganz has spent considerable time in composition, and some new works will be placed with his publishers in the early fall.

Coming from a family which had produced professional musicians for a number of generations, it is not surprising that Mr. Ganz, who was born in Zurich, Switzerland, Feb. 24, 1877, should have taken the prominent position he occupies in the musical world. He came first to America in 1900, when Dr. Ziegfeld offered him a splendid position at the Chicago Musical College, where he succeeded Arthur Friedheim. Through his compositions, which have taken their place among the solid and substantial works by modern composers, as well as by reason of his success on the concert platform as a pianist, Mr. Ganz has become widely and most favorably known.

His Training

Mr. Ganz's first teachers were Robert Freund, piano, and Johannes Hegar, cello. The deciding influence for the further development of his talent was brought to bear by his uncle, Carl Eschmann-Dumur, a well-known pedagogue and friend of Hans von Bülow of Lausanne, with whom he studied for three years. At this time he began his public career as a pianist, cellist, organist and composer. After a stay of two years in Strassburg in Alsace, where he was a pupil of Fritz Blumer, a Swiss pianist, he went to Berlin, where for a short time he absorbed the artistic influence of Ferruccio Busoni. This acquaintance, which developed into an intimate friend-

ship, has had a lasting influence upon the artistic development of the Swiss pianist.

In 1899, when only twenty-two years of age, Mr. Ganz appeared several times with the Philharmonic Orchestra before the Berlin public, and on one occasion conducted his first symphony, which was praised by the public and press.

Success in Europe

Following five years of activity in Chicago, he toured the entire country for three seasons. During this time he achieved a national reputation as a pianist, especially while playing under Weingartner in New York and Chicago. At this time Mr. Ganz returned to Europe and devoted himself to concerts. His success in the capitals of Europe was instantaneous.

In 1911 Charles L. Wagner, the well-known manager, induced him to return to America, and under this management Mr. Ganz has made three successive tours of the United States, during which time he has played with the leading orchestras and with most of the principal musical organizations and clubs of the country.

In counterpoint and instrumentation Mr. Ganz's teachers were Charles Blanches of Lausanne and Prof. Heinrich Urban in Berlin.

Other important works of Mr. Ganz, in addition to his symphony, are his *Konzertstück*, Op. 4, for piano and orchestra; *Piano Variations* on a theme by Brahms, male choruses, about 150 songs in German, French and English, duets and many piano pieces, which are often heard in concert halls. Most of his compositions have been performed in public.

Mr. Ganz has always taken great pleasure in interpreting works of unknown composers as well as those of composers whose works have already attained wide vogue. In this way Mr. Ganz has played for the first time many compositions which to-day are well known and often played. Authors of many countries have dedicated works to him. Mr. Ganz's playing has been recorded for the *Wette Mignon*, the *Duo-art* and the *Pathé* phonograph.



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His first NEW YORK RECITAL of the season occurs on Saturday afternoon, November 4th, at Aeolian Hall, followed immediately by his BOSTON RECITAL, Monday afternoon, November 6th, at Jordan Hall.

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HERTZ ARRESTED, GETS SPECIAL AUTO PERMIT



Photo International Film Service

Alfred Hertz, Conductor of the San Francisco Symphony, with Mrs. Hertz in His New Automobile

SAN FRANCISCO, Aug. 26.—Alfred Hertz, conductor of the San Francisco Symphony Orchestra, was arrested six times during one of his busy weeks for violating the San Francisco parking ordinances. He was finally given a special permit by Mayor Rolph to park his motor wherever he pleased.

GLASTONBURY HAS ARTISTIC FESTIVAL

A Notable Event in the English
City—War Emergency
Concerts in London

LONDON, Aug. 21, 1916.

THERE is still some music to be chronicled, consisting mostly of festivals and war emergency concerts. Last week the third summer Musical Festival in beautiful old Glastonbury was enjoyed, and will be continued this week. Inaugurated two years ago, this festival has become no mere fad, but with each performance has gathered strength and power, even as the Shakespeare Festival does in the birthplace of the Bard. That of Glastonbury has already fought its way to success, and every resource of local talent has been utilized to support the London artists, who enter thoroughly into the spirit of the effort.

Thus the citizens of Glastonbury, who never thought to tread either a measure or a board, are now periodically singing, acting and dancing, and Margaret Morris and her helpers have found troupes of elves, fairies and nymphs in the town. It is hoped that after the war the scheme will expand and a real theater, even if it be a movable one, with a real stage and real orchestra, will take the place of the present somewhat cramped assembly rooms. For it is a genuine artistic industry worthy of support. The first appeal to music-lovers on its behalf was made by Rutland Boughton (now serving his country in khaki) about three years ago, and when he makes his second it will have the added weight of being an almost fully developed enterprise. The costumes and scenery are inexpensive but artistic and effective, being designed and boldly painted on rough lines by Christina Walshe.

This year the festival opened with Boughton's music-drama, "The Round Table," and a one-act opera by Clarence Raybould, "The Sumida River," and the direct and telling style of the composition and writing of the Arthurian legend and the shrouded Eastern mysticism of the Japanese "Everyman" have added much to the prestige of the Festival, and each performance brings more listeners.

At 10 o'clock one morning some 4000 Welsh men and women assembled in the Eisteddfod marquee at Aberystwith (in South Wales) to sing hymns set to ancient Welsh folk-tunes, and they sang and sang until the night called them to their homes, sang as only the people of musical little Wales can sing, having been encouraged thereto by a most stirring speech, delivered in Welsh, by the Secretary for War, the Right Hon. Lloyd George. After an imposing Gorsedd program held in the ruins of the old castle many musical awards were presented by Lady Mackworth, in the absence of her father, Lord Rhondda.

War emergency concerts go on apace and are flourishing, especially at the Botanic Gardens, where Annie Trilwick, Lilian Burgess, Adelina Shipwright, Middleton Woods, Frank Webster and Constantin Strosco have carried out an enjoyable program. In Steinway Hall a ballad concert brought back to us such old friends as "I'll Sing Thee Songs of Araby," and introduced us to many new ones. They all had clever singers to do them justice. The program also included some cello solos by Gwendolin Griffith and some of Isidore de Lara's own popular songs, sung by Jeanne Argue, the Donna Ortensia di Mignano, the Prima Donna Choir and Ceredig Walters, while other singers were Alice Venning, Alys Gear and Bertram Binyon. H. T.

A program of works by American negro composers was given at Birmingham, Ala., on Aug. 24, under the auspices of the Y. W. C. A. The most striking feature was the splendid response of the united choirs to the baton of C. R. Diton. Among the numbers were H. T. Burleigh's "Mother o' Mine" and "The Warrior's Song."

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PAVLOWA SEEN AS STAR AT HIPPODROME

Dancer Appears in Tschaikowsky
Ballet with Setting by
Bakst

Anna Pavlova became a resident of New York—for a year—on Aug. 31, when she appeared with her ballet as the principal star of the new Hippodrome production, "The Big Show." The famous danseuse played the title rôle of the Tschaikowsky ballet, "The Sleeping Beauty," which was given the most sumptuous mounting provided for any ballet in New York. Leon Bakst designed the costumes and scenery, of which one forest drop was Bakst at his best. "The Sleeping Beauty" is partially operatic in form, and several recitatives were sung by Letty Yorke and Henry Taylor, who was formerly with the Aborns. Mr. Taylor took a leaf out of Albert Reiss's book by appearing as a Humperdinckian witch.

As to its dancing, the ballet provides nothing epoch-making for New Yorkers, who have been fed upon all the latest Terpsichorean fare à la Russe, since the evolutions of Pavlova, Volinine and their aids were conventionally classic. The pictures, however, were striking, although sometimes overlaid with figures. Ivan Clustine directed the dances, and during this part of the performance the orchestra was in the extremely capable hands of Theodore Stier.

As an entertainment "The Big Show" is not the equal of last season's production. Particularly is the musical comedy portion of the show inferior to the

previous offering. One of the best numbers is "Poor Butterfly," sung by the Japanese prima donna, Haru Onuki, who is an artist pupil of Oscar Saenger. Her voice penetrated the recesses of the big auditorium with considerably successful results. Henry Taylor and Dixie Girard sang the customary patriotic song, "We'll Stand by Our Country."

It is hard to see just why a minstrel show was considered fit material for the Hippodrome in this year of grace, but, even so, one would expect more effective use of the idea than is made in this instance. Save for the presence of 400 minstrels and a mechanical novelty in the unique manner of introducing the girls as minstrels, this feature is not far above the commonplace. A splendid opportunity was overlooked in not having the old minstrel songs sung, with resounding volume, by the huge chorus instead of giving them to mediocre soloists. Indeed, the chorus singing in general is less worthy than that of last year.

Although the edge of its novelty has been worn off, the ice skating ballet, "The Merry Doll," is more enlivening than that of last year. Charlotte is again a Karsavina on skates, and Hilda Rückerts transports to the ice floor the Olympia doll-movements of "The Tales of Hoffmann." Raymond Hubbell conducts both "The Merry Doll" (in the music of which he collaborates with Julius Einedshofer) and "The Big Show" proper. The lyrics of both are by John L. Golden.

Rossini's "Otello" is to be revived in Italy next month in celebration of the centenary of its first performance.

The Sing-Akademie in Berlin recently celebrated its 125th birthday with a festival of German music.



ROBERT GOTTSCHALK

TENOR

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AS TO RURAL MUSICAL INSTRUCTION

It is a truly deplorable state of affairs that Max Schoen describes in his article published in the last issue of this journal relative to musical conditions in the rural schools of Tennessee. The sincere love of music and the longing to participate in its performance is unquestionably latent in the young folks there, and their elders keenly desire them to profit musically as well as otherwise by their school training. But two

factors contribute to defeat this desire—the incompetence of teachers and the utterly inferior quality of music on which the unfortunate youngsters are nourished. Rightly enough, Mr. Schoen places the blame for the stupidity of instructors on persons higher up—that is to say, on the directors of the state normal schools which equip teachers for their task. Musical instruction here suffers from the curse of excessive technicality. In the space of three months prospective teachers of country districts are supposed to be trained in such things as "melodic and rhythmical studies, three and four-part singing, chord and interval practice, musical history, sight reading," and so forth. It is an absurdly impractical schedule, but the blame for it rests with the superintendents and other responsible officials in various boards of education, the great majority of whom are as lamentable ignoramuses musically as the editors of most American daily newspapers. As a result, they entrust the musical curriculum to some pedantic specialist, who totally misconceives the conditions to be encountered. Leaving the normal schools equipped (?) with an indigested mass of technical material of no practical utility whatsoever, the unhappy teacher finds himself at once in a hopeless quandary.

As Mr. Schoen insists, the whole matter is one demanding the urgent attention of music teachers' associations, which year after year in their conventions waste time in long-winded talk about all sorts of precious and rarefied topics without arriving at any tangible result in the end. The rural teacher needs a copious supply of folksongs of all countries and the simplest songs and choruses of the great masters. These are stepping stones to greater things and their beauties will inspire the youngsters with a desire to learn far more readily than unstable instruction in dry technique. To teach the manner of rendering such music becomes a relatively simple matter once enthusiasm is aroused.

Let the teachers' associations throughout the land look to this problem. And let them coincidentally take some active measures to purge school song books of the vile trash which, even in the best of them, jostles the good numbers. Teachers have a fatal propensity for exercising their charges in the worst of this stuff than which there is nothing more vitiating to the unformed musical taste.

ELUCIDATING MASTERPIECES

When Isadora Duncan "danced" the "Liebestod" some years ago, honest, workaday folk were agast, and even the doughty Walter Damrosch felt called upon to warn those who had not yet learned to stomach the new æsthetics to this extreme to leave the hall. But mark how the world has moved and how emancipated—or is it hardened?—we have become! Where once we entertained ideas of abhorrent sacrilege in connection with a danced interpretation of a Beethoven symphony, we now sit down gladly to receive visual elucidation of what Schumann meant when he wrote the "Carnival" or Rimsky-Korsakoff with his "Scheherazade," or even dear Weber in the "Invitation to the Dance."

Is it, therefore, to be wondered at that we can possess our souls in perfect peace when confronted with the tidings of great joy to the effect that Nijinsky proposes to make visible to us the true significance of Strauss's "Till Eulenspiegel" and Liszt's "Mephisto" Waltz? Are we in error in perceiving in all this the beginning of a great crusade of enlightenment? Are we to doubt that the great mass of music, programmatic and abstract, is presently to be made clear to us through its equivalent in outward movement? Think of the doubts that can be settled and the problems solved! Of course, "Eulenspiegel" is a simple matter, a mere trifle, in fact. Conceive of the delight that awaits us when we shall see the "Hammerklavier" Sonata thus translated! Or the First Symphony of Brahms! Or his "Paganini" Variations, or Chopin's F. Minor Fantasia, or Liszt's B Minor Sonata, or Schöenberg's "Five Orchestral Pieces," or—but why go on? Do not the possibilities of the scheme inspire millennial thrills?

To be sure, some of us still recall that friend Strauss used to insist that he had no intention of telling the program of "Eulenspiegel"; that he left that nut for the commentators to crack. Otto Neitzel, or some other Teutonic critic of equal prominence, finally supplied the one still current in program annotations. It is practically identical with Nijinsky's that Strauss now indorses; which would seem to prove that the critic guessed right. On the other hand, there will be unscrupulous people who will not miss the opportunity to point out that Strauss's sanction of the scheme is based on material considerations. The good man Richard has never yet shown himself averse to increasing his stores of revenue, nor is he likely to in these disturbed times. Perhaps Nijinsky may even feel moved in due time to dance "Don Juan," "Heldenleben," "Don

Quixote" and, above all, the "Domestic"! Think of the opportunities they offer!

By contrast, the Liszt waltz is a simple matter. So would be such a thing as the Chopin F Minor Fantasia—have we not been taught that it depicts a visit of George Sand, Liszt and others to Chopin in one of the latter's depressed moods; that George Sand casts herself at his feet, looks imploringly into his eyes, begs forgiveness, etc., etc. Why, the scenario is ready made! By all means let us have the "Fantasia"! And then, why not win the hearts of Bach lovers with the "Capriccio on the Departure of a Beloved Brother"? Or even compete with Josef Hofmann in depicting Beethoven's rage over the lost penny?

PERSONALITIES



Distinguished New York Musicians at Spring Lake Beach

Francesco Romei, assistant conductor of the Metropolitan Opera Company, Adamo Didur, basso of the Metropolitan, and Fernando Tanara, prominent vocal teacher, have been spending the summer together at Spring Lake Beach resting in preparation for a strenuous season's work. All three are great lovers of dogs, and Didur was snapped with his two "boys." Mr. Romei is on the left of the picture, Mr. Didur in the center and Mr. Tanara on the right.

Rappold—Of timely musical import, in view of Roumania's entrance into the war, is the fact that the King of Roumania honored Marie Rappold by appointing her one of the singers of his court and presenting her with the Roumanian cross.

Buzzi-Peccia—A. Buzzi-Peccia, the prominent voice pedagogue, is passing the summer at Lake George in the cottage of his pupil, Alma Gluck, which was placed at his disposal for the summer. He opens his New York classes in October.

Rothier—At fifteen Leon Rothier, the Metropolitan basso, was playing first violin in the Philharmonic Orchestra of Rheims. Pol Plançon came as a soloist in one of the Philharmonic concerts. Rothier then resolved to become a basso and went to the Paris Conservatoire, where he won three prizes at one concours.

Elman—"I cannot understand how anyone can be little Brahms," so Mischa Elman remarked to Louis C. Elson recently. "I do not like to put a Brahms sonata on a violin recital program. The form is so vast and the thoughts are so great that it makes all the rest seem small."

Huhn—Bruno Huhn, who has been spending the summer at East Hampton, Long Island, returned to New York on Wednesday of last week and left for Niagara Falls, where he spent the week-end over Labor Day. He resumes his vocal instruction immediately upon his return at his studio, 41 West Forty-fifth Street.

Spross—Charles Gilbert Spross, the American composer and pianist, has been visiting Mr. and Mrs. Thomas E. Couch at their home in Suffield, Conn. On Wednesday evening, Aug. 23, he accompanied the Tempo Quartet of Hartford in a concert at Plant Hall, New London. The members of the quartet are Hubert L. Maercklein, William J. Carroll, Thomas E. Couch and Elbert L. Couch.

McCormack—John McCormack, himself a tennis player of no little skill, was one of the enthusiastic attendants at the national championship tennis tournament at Forest Hills, L. I., last week. He motored to the courts from his country place in Darien, Conn., with Mrs. McCormack and Mr. and Mrs. J. Hartley Manners, the latter of whom is the distinguished actress, Laurette Taylor.

Betti—A visitor to Quebec, Canada, during the month of August was Adolfo Betti, first violin of the Flonzaley Quartet. Mr. Betti on that occasion paid his second visit to the quaint French-Canadian city, and expressed himself as delighted with the people whom he found *sympathique*. He said that he believed that artists would find Quebec an ideal place to spend their summer vacations.

Sousa—John Philip Sousa has dedicated a new march to the patrons of the Willow Grove Park concerts, Philadelphia. He calls it "Willow Blossoms," and describes it as follows: "It is based on the legend that willows are always weeping, and it tells the story of the fairies who came to Willow Grove and with the magic waving of their wands caused the willows to cease weeping in the beauty of the music which has made the reputation of the grove as a musical center known over the entire country."

POINT and COUNTERPOINT

HOW would you like to hear grand opera given à la New York Hippodrome? In the current production Haru Onuki, a real Japanese prima donna, sings a syncopated song about the Puccini heroine, "Poor Butterfly." As she warbles the refrain, not one, but eight *Lieutenant Pinkertons* come from the wings and finally through a row of Japanese screens there appears a veritable flock of *Cio-Cio-Sans*.

That's typical of the Hippodrome, which also has a minstrel show of 400 performers. Can you imagine how they would stage a grand opera! They would doubtless outdo the "Florodora" Sextet by giving "Bohème" with an octet of *Rodolfos* singing to an octet of *Mimis*:

"Your sixteen hands are frozen;
Let us warm them into life."

While the eight sopranos would reply:

"They call us Mimis,
But our name is Lucia."

Can't you picture the "Walküre" finale with a dozen *Brünnhildes* slumbering on the rock, while the flames leap up with gigantic Hippdromic theatricalism! Or why merely one fight between a *Carmen* and her cigarette-making comrade? We would have the whole stage littered with individual bouts between a score of *Carmens* and their adversaries. Talk about your "realism in opera"! Why not pile it on thick?

We can't blame the devotee of ice skating at the Hippodrome premiere, who, when he saw the virtuosity of Pavlowa and Charlotte on toes and skates respectively, remarked that Pavlowa was "the Charlotte Russe."

Mrs. Minchley: "My little daughter has learned to play the piano in no time."
Mrs. Bowkes: "Yes, I've heard her playing that way."

"Mrs. Gadder must enjoy music."
"I'm convinced of that."
"Yes?"

"Her conversational pauses at the opera are sometimes five minutes long."—Birmingham "Age-Herald."

The harp soloist was in the middle of a brilliant solo, a pastoral which called for some very clever work with the pedals, used to secure chromatic changes in the scales. This manipulation of the pedals as usual attracted the attention of many in the audience, old and young.

Suddenly a youngster became so much interested in the changing of the pedals that he burst out, "Look, look, dad! She's shifted gears twice already and now she's on the high."—*The Musician*.

On the cover of the August *Musician* there is writ large this startling announcement:

Success in Art Is Achieved Through
Personal Efficiency

Go on! Next thing you'll be telling us that honesty is the best policy or that a straight line is the shortest distance

Woman's Greater Talking Powers Due
to Her Vocal Muscles

"Why Female Voices May Safely Talk More Than Male Ones" is the gallant title of an article by Dr. Leonard Keene Hirshberg in the *Musician*, in which he states that a woman, as shown by tests made with several precise instruments, loses less heat, does less work and uses less force by 66 2-3 per cent when she talks than does a man. "An instrument called the calorimeter or heat-work clock shows that the soprano voice can rattle away at aeroplane speed with the least possible fatigue of the owner. Next comes the mezzo-soprano. Contraltos, counter-tenors and tenors come next and stand in between the normal, natural male voices, the baritone and basso. "In other words, it is all a question of muscle. The vocal muscles of men must

between two points. It does beat all, what revolutionary ideas are spread about nowadays.

In the same journal a certain Dr. Hirshberg maintains that the reason women talk more than men is all a matter of their vocal muscles—women expend less muscular energy when they talk than do men. In that case, we know one or two married men who would survive the shock if fatty degeneration of the vocal muscles attacked their more talkative halves.

Another writer in the *Musician*, W. C. Fullwood, hands down this dictum:

The first duty of a teacher is to gain the confidence and liking of the pupils.

Let them go easy on that "liking," friend, when the pupil is of the opposite sex. They say that pity isn't half so much akin to love as is that "liking" of a pupil for a teacher.

Ye who are "highbrows" probably do not know that one of the leading lights in the Ziegfeld "Follies" is Bernard Granville. Be that as it may, Norbert was startled the other day when he found in Romain Rolland's book on Handel the following footnote:

Handel himself told his friend Bernard Granville so, when he made him a present of Krieger's work.

Yet this modern Bernard Granville dares to sing ragtime.

Speaking of the "Follies," Bide Dudley, in the New York *Evening World*, relates that Genevieve Tobin, who was at the Palace last week, wants him to answer this question:

If Bert Williams and Paderewski were playing a duet on a piano, how many black fingers would be on white keys and how many white fingers would be on black keys at a given point in the rendition of the composition?

Doubtless a return ticket from Mattea-wan is the prize offered for solving this futuristic riddle.

Dudley also tells of a theatrical advance man who attended the opening of a new theater in Huntington, W. Va. On the bill was a film in which a man was shown waiting to be electrocuted. As he left his cell to go to the chair the orchestra played "The End of a Perfect Day."

Huntington is evidently a cheery little place. Witness this news item from that city:

Despite the fact that the free band concerts have been discontinued, hundreds of persons are being entertained each evening in the vicinity of the court house, by the "County Jail Quartet," composed of men behind the bars.

Can it be that the undertakers have a community chorus?

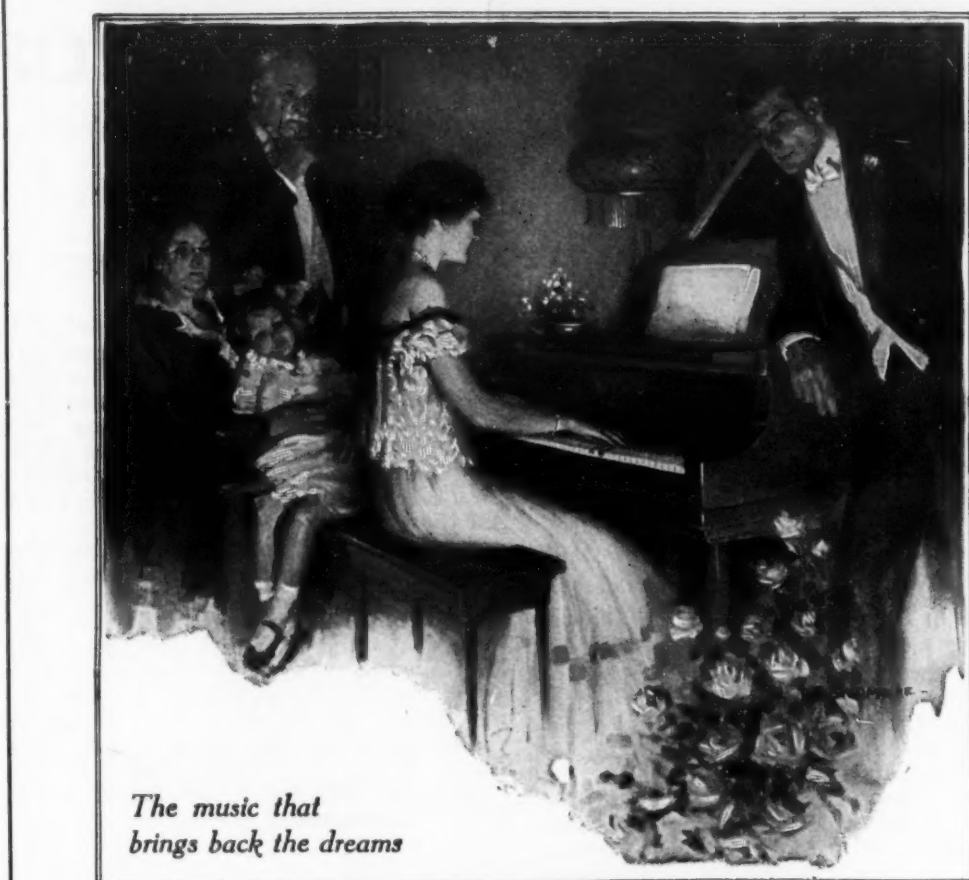
The other day we noticed the athletic giant of the office glancing through an album of piano études.

"Thinking of taking up the piano?" we bantered.
"Don't you think I'm strong enough?" he replied.

move further with a greater force applied to them and with more difficulty than the lighter textured, more easily disturbed feminine ones."

Sings at Unveiling of D. A. R. Fountain
on Oregon Highway

PORTLAND, ORE., Aug. 28.—On Aug. 24, the Multnomah Chapter of the Daughters of the American Revolution unveiled the beautiful drinking-fountain at Multnomah Falls on the Columbia Highway, which they erected as one of the markers of the Oregon Trails. A feature of the occasion was the splendid singing of Mrs. Raymond A. Sullivan. Accompanied only by the music of the water falling a thousand feet over the falls, her voice rang full and clear in the "Star Spangled Banner" and "America."



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BOTTA TO PORTRAY DOUBLE ROLES IN "OPERATIC TWINS"



Photographed at Ocean Grove Concert,
Left to Right: Luigi Spada, Luca
Botta, John Belluci, Rev. Ernest A.
d'Aquila and O. Scotto

Luca Botta, the tenor of the Metropolitan Opera House, will sing the rôles of *Turiddu* in "Cavalleria Rusticana" and *Canio* in "Pagliacci" when the operas are presented at the City College Stadium, New York, on Sept. 21. It will probably be the first time in New York that the two parts will have been sung on the same evening by the same artist.

Prior to the opening of the regular operatic season Mr. Botta will make an extended concert tour of the Eastern and Middle States, one of his early dates being in New Haven, where he will be the principal figure of a big concert which will be given there in October. Subsequently he will be heard in New York. Mr. Botta effected his initial appearance at Ocean Grove in concert last week and scored a most emphatic success. The audience numbered 7000 persons and was so enthusiastic that Mr.

Botta was obliged to give double encores. At the Metropolitan this season Mr. Botta will be heard in the rôles in which he gained popularity at that institution.

Hartford Männerchor to Celebrate
Thirty-second Anniversary

HARTFORD, CONN., Aug. 31.—On Sept. 11, the Hartford Männerchor will celebrate the thirty-second anniversary of its existence. From a handful of Germans who loved to sing, it has developed into one of the leading singing societies of Connecticut. This year the Männerchor returned from the State Sängerfest at New Britain, with two loving cups to its credit; the first prize for the best singing in the second class and the other for making the best appearance in the State parade.

In 1914, at the Sängerfest in Bridgeport, the society won a handsome statue, "Siegfried Testing the Sword," as first prize.

The president of the Männerchor is John L. Fritze, and Samuel Leventhal is musical director. The Ladies' Society of the Männerchor, founded in 1908, has Mrs. John T. Mitchalk as its president.

New Orleans Recital Given by Agnes
and Robert Gottschalk

NEW ORLEANS, LA., Aug. 23.—An interesting song recital was given here last evening by Agnes and Robert Gottschalk, soprano and tenor respectively. The program follows:

"Open Secret," Woodman, Agnes Gottschalk; "Il mio ben," Paisiello; "Gloria dal gange," Scarlatti; "I Attempt from Love's Sickness to Fly," Purcell, Robert Gottschalk; "Depuis le Jour," (Louise), Charpentier, Agnes Gottschalk; "Bergère légère," Weckerlein; "Le cri des eaux," Campbell-Tipton; "Le miroir," Ferrari; "Air de Werther," Massenet, Robert Gottschalk; "Down in the Forest," Ronald; "The Maiden and the Butterfly," Chadwick, Agnes Gottschalk; "Julia's Hair," (to Julia), Quilter; "Oh! Moon Upon the Water," Cadman; "Where Are Rome and Nineveh?" Huhn, Robert Gottschalk.

Anna Fitzu to Sing "Nedda" in Open-Air
Air "Pagliacci"

Anna Fitzu will be the *Nedda* in the open-air performance of "Pagliacci," to be given at the City College Stadium on Sept. 21. Miss Fitzu made her début at the Metropolitan last winter in "Goyescas," and has since been heard in concert.

MUSICAL AMERICA'S OPEN FORUM

Which Are the Two Greatest Piano Concertos?

To the Editor of MUSICAL AMERICA:

The question propounded by a correspondent in your Open Forum a few weeks ago as to which are the two greatest piano concertos has been very effectively "dodged" by Ray G. Ehman in your issue of Aug. 26.

Mr. Ehman suggests that a pianist choose from the works in this form by "Beethoven, Brahms, Chopin, Grieg, Schumann, Liszt, Tchaikowsky and many others" the two piano concertos "that suit his individual temperament." In other words: if a pianist desire to play the two greatest concertos for his instrument let him go through the piano literature (pleasant task!) and take the two that he thinks best for him, and he will be choosing, etc., etc. Q. E. D.

In all seriousness, I do not know what the gentleman is driving at. The piano concertos extant are many. There is one by J. N. Hummel, which was considered music of high rank in the old days. There is a lot of this kind of unimportant music that is to-day obsolete. But of the modern concertos, from Beethoven on, which are the two that are the greatest? That is the question.

The Brahms Concerto in B Flat Major, which has more music in it than the bombastic Tchaikowsky, the highly euphonious Grieg, the inflated Liszt in E Flat Major and the sentimental Rubinstein in D Minor, is my first choice. And with it I put Beethoven's "Kaiser" Concerto, No. 5, the one in E Flat Major, that colossal work, a true expression of Beethoven at his best, a work that compares favorably with the master's symphonies. These seem to me to head the list. Of new concertos George F. Boyle's Concerto in D Minor which Ernest Hutcheson brought out a few years ago, is one that deserves more performances. It is not only very fine from the pianist's viewpoint, but the orchestral part is beautifully set, with a keen understanding of the balance between orchestra and solo instrument, which is the secret of writing a successful piano concerto.

Yours very truly,

ELMER P. GOLDSMITH.

Newark, N. J., Aug. 30, 1916.

Dates of Festivals; Suggestions for Teaching Pieces

To the Editor of MUSICAL AMERICA:

I write to make a suggestion which I think would be of great benefit to your readers.

I have found it impossible in many cases to find out the dates of the various musical festivals of our country until they are over. In some instances I should have liked to attend. Would it not be possible to announce the dates ahead of time in the columns near the back of the paper in which you record the engagements of various artists? In that way we could have a regular calendar of such events long enough in advance to enable such of us as so desire to attend. I feel sure that, if possible, you will help out your readers in this way, and I thank you in advance.

Allow me, also, to send a few fine teaching pieces to add to your list which you publish, from time to time, by American composers:

"Sundown," Helen Hopekirk, G. Schirmer; "Serenade," Helen Hopekirk, Ricordi; "Flying Cloud," Arthur Foote, Arthur P. Schmidt Co.; "Canzone," Clayton Johns, Boston Music Co.; "Danse caracteristique," Clayton Johns, Schott (foreign only); Gavotte, Heinrich

Gebhard, Boston Music Co.; "Elegie," Heinrich Gebhard, Boston Music Co.; "White Violet," Florence Newell Harbourn, A. P. Schmidt Co.; "Am Meere" and "Ganz Allein," Stephen Emery, A. P. Schmidt Co.; Serenade, Alumbblatt and Menuet, Benjamin Whelpley, Boston Music Co.

I have not noticed the following by MacDowell in your list: "Amourette" and "Forgotten Fairy Tales," written under the name of "Edgar Thorne," but in MacDowell's most charming vein (A. P. Schmidt); "New England Idyls," A. P. Schmidt; Idyl in B Flat, from Op. 28, Boston Music Co. and A. P. Schmidt. All the foregoing are for pianoforte.

The following are songs, and particularly charming ones, though much neglected: "Spring Song," with violin obligato (high voice); "Faery Song," and "Ask Not" and "When I Am Dead" (for low voices). All of these are by Frederick Barry and published by the Boston Music Co. Others are "Sings the Nightingale to the Rose" and "Dear Love, When in Thine Arms I Lie," George W. Chadwick, published by Arthur P. Schmidt.

Very truly yours,

MARY G. REED.

Boston, Aug. 23, 1916.

[With regard to our correspondent's suggestion that MUSICAL AMERICA announce the dates of festivals in advance of their occurrence, it should be said that this has been done in all cases where the information was available.—ED. MUSICAL AMERICA.]

Making the Church Choir's Summer Work Interesting and Effective

To the Editor of MUSICAL AMERICA:

It occurs to me that other directors of volunteer chorus choirs may be interested in hearing of a plan which we of the Presbyterian Church of White Plains have followed successfully this summer.

Our choir—one of about twenty members—has been in existence since May 1, 1914. It is made up of members of the church and congregation, only one of whom had had previous experience as a church singer, and four or five of whom had studied, or were studying singing. From the beginning I have started each rehearsal with scales and other exercises, instructions as to breathing, and exercises for diction, and as there were no strained or forced voices and everyone was eager to learn, the quality and clarity of tone improved steadily.

Mr. Coward's book, "Choral Technique and Interpretation," contains many valuable suggestions for choral tone work, and I have found, too, that most of the exercises I use for my private pupils are suitable for the choir, only cautioning the singers and watching that they do not strain for notes that are too high or too low.

For our first two summers the Music Committee of the church, being pleased with the work of the choir and remembering the proverb about "a willing horse," recommended a vacation of two months, during which it was understood that any who wished to should be in the choir loft on Sunday mornings to lead the hymns. This resulted in an uneven representation, sometimes all sopranos, other times no sopranos, which we all thought an unsatisfactory arrangement, not worthy of the dignity of the church, nor of the choir's pride in its services.

So last June, realizing that by this time we had thirteen soloists and could form three capable quartets from our chorus, I made out a schedule from July 3 to Sept. 3, one of the quartets being on duty each Sunday. Up to the first of August an anthem and solo were the order of the day; after that a solo, with

the quartet present to lead the congregational singing. The anthems sung have been: Mae Farren's "Lord Is My Shepherd," Foote's "Still, Still With Thee," "O Lord, My Trust Is in Thy Mercy," by King Hall; "The City Had No Need of the Sun," by Whittington, and "Comes at Times a Voice of Gladness," by Galbraith. On the evening of Aug. 6 there was a union service in our church for which we had a full choir of more than twenty, including some new members, though it was one of the hottest nights of the summer. The rehearsal for that service was preceded by a picnic supper on the lawn of the house where I have spent the summer.

The new members are those of a "choir class" that I began in June to prepare for admission to the choir in the fall. Our original members have, many of them, been having private lessons for a year or two years, and are often called on to do paid work in other choirs in this and neighboring towns. While it is not for me to boast of the quality of work done by our summer quartets and soloists, I think I can say that our congregation has not been imposed upon, and I know that the choir spirit is even better than ever and that its members have gained a different sort of training and experience, which the volunteer choir owes to those who compose it. In addition, let me say that my copy of MUSICAL AMERICA is put in active circulation every week, and we are considering two more subscriptions, so that all may have the profit and pleasure of reading the best musical paper I have ever known.

With sincere appreciation,

Very truly yours,

CAROLINE BEESON FRY,
Organist and Director White Plains
Presbyterian Church.
White Plains, N. Y., Aug. 29, 1916.

Mr. Wodell's "Retort Courteous"

To the Editor of MUSICAL AMERICA:

Referring to the letter of L. Parisotti in your issue of Aug. 26, suppose we give but passing notice to Mr. Parisotti's old-fashioned style of writing, with its references to the "literary form" of the "old Roman" and "Greek" writers, so reminiscent of the correspondents who years ago "wrote to the Times" when that London paper was really the *Thunderer*. Let us come to the point under discussion, namely, the so-called "chest resonance."

Mr. Parisotti has already learned one Yankee trick—that of answering one question by asking another. I am waiting for him to give in your columns a definition of a "resonance cavity" which shall satisfy the demands of science, and then show how the "chest," or if (as now appears to be the case) he wishes to limit his statement to those particular parts, show how the wind pipe and bronchial tubes can correctly be called a "resonance cavity," affecting the human voice to a degree that has any value.

Mr. A. M. Parker, to whom Mr. Parisotti refers in this same letter of Aug. 26, is well able to take care of himself. I trust that Brother Parisotti will stick to the text. I have read somewhere that "brevity is the soul of wit."

Yours very truly,

FREDERICK W. WODELL.
Ogunquit, Me., Aug. 28, 1916.

The Credit for Starting Community Music

To the Editor of MUSICAL AMERICA:

In a recent issue of your paper Mephisto comments upon the work which Arthur Farwell is taking up, and credits

Harry Barnhart with being one of the first, if not the first, to introduce the idea. You will note that "The Musician" devoted space regularly to articles and reports on the subject early in 1915. For some years previously men like Will Earhart, then in Richmond, Ind., and Edgar Gordon, in Winfield, Kan., and P. W. Dykema, University of Wisconsin, had made successful experiments in getting communities to enter upon organized musical work.

Very truly,

W. J. BALTZELL,

Editor, *The Musician*.

Boston, Mass., Aug. 28, 1916.

Endorses Propaganda

To the Editor of MUSICAL AMERICA:

I notice in your issue of June 17, received this week, that you have given me a very nice notice, of my debut in "Pagliacci," at the Bellini, in Naples, where I appeared under the name of Jeanette Caron. I am very grateful and thank you *mille volte*.

I expect, within a few weeks, to go to Milan to see about an engagement, as there is nothing doing in Naples. I suppose it will be very hard, owing to conditions of war.

With kind greetings and appreciation of the wonderful work you are doing to advance music in America, and assuring you that your paper is a great help to me,

Very sincerely,

ANJA SHIMANS.

Parker's Hotel, Naples, July 26, 1916.

For the Benefit of the Young American Artist

To the Editor of MUSICAL AMERICA:

May I take the liberty of writing to express my thanks and appreciation for the presentation of my portrait in the Aug. 19 issue of your paper? Such acknowledgment of what a young singer may have accomplished creates in him a further determination to work and be of use. I trust it may not seem superfluous for me to say that the dignified exploitation of the propaganda of which you are the originator—because of its high ideals and helpful ideas, will be for the lasting benefit of the young American artist in particular and for the art of music in general.

Yours sincerely,

ROYAL DADMUN.

Williamstown, Mass., Aug. 26, 1916.

"I Told You So"

To the Editor of MUSICAL AMERICA:

"Mephisto" always takes such keen delight in saying "I told you so" when the occasion requires, that I cannot resist taking my turn in this instance.

I enjoyed many a quiet smile when, in blasting "Our Geraldine" for her views on matrimony for artists, he cited a certain singer and her husband as a devoted couple. Since I know them and, incidentally, their troubles, well, and now that the news is almost "out," may I also indulge in an "I told you so?"

With all good wishes for your fine paper,

Truly yours,

S. S. S.

New York, Aug. 19, 1916.

From the Land of "the Five Civilized Tribes"

To the Editor of MUSICAL AMERICA:

Desire to express my deep appreciation of the splendid work you are doing for the cause of music, and to tell you how greatly I appreciate it.

I inclose a few programs that you may see a little of what is being accomplished out here in Oklahoma, in "the land of the five civilized tribes."

With sincere appreciation,

Mrs. C. L. STEELE.

Muskogee, Okla., Aug. 23, 1916.

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WHITEHILL HAS REUNION WITH TWO OPERATIC CONDUCTORS



Left to Right: Artur Bodanzky, Clifford Cairns, Clarence Whitehill, Egon Pollak

AMONG the distinguished musicians who are spending the summer at Spring Lake Beach, N. J., are Clarence Whitehill and Artur Bodanzky of the Metropolitan Opera Company forces. The snapshot reproduced above was taken at the cottage of Mr. and Mrs. Whitehill, when Egon Pollak, conductor of the Chicago Opera Company, was paying them a visit. Mr. Bodanzky, who also has a cottage nearby, went over to see him. Clifford Cairns, the well-known basso, is also in the group.

CIVIC ORCHESTRA ENDS ITS SEASON

Largest Audience of the Series Displays Unbounded Enthusiasm
—Mme. Kurt Soloist

The Civic Orchestra gave its last concert of the season in Madison Square Garden on Tuesday evening of last week before the largest audience to which it played in the eight weeks of its existence. It seemed that the high water mark of attendance must have been reached at the Wagner concert some time ago, when every seat in the Garden was occupied. Last week, however, the sale of standing room served to accommodate hundreds who, on the earlier occasion could not get in at all. The fact that the series was ending, that Melanie Kurt was the soloist, that Wagner and Liszt monopolized the program and that the night was thoroughly comfortable proved the factors that determined the size of this assembly.

Repeatedly during the evening the crowd gave way to unrestrained enthusiasm for the soloist, the conductor, the orchestra. It stamped, shouted and whistled and when, at a late hour, the program concluded, rushed to the platform to demonstrate further and to try to extract a few words from Mr. Rothwell. Such a showing may well have cheered those who have sponsored the most artistic series of summer musical events that New York has known in decades and strengthened their determination to make the concerts a permanent institution. Certainly they will prove a boon and an honor to the community.

The program offered nothing new. It contained the "Rienzi" and "Tannhäuser" Overtures, the introduction to the third act of "Lohengrin," the "Tris-

tan" Vorspiel, "Les Préludes" and the Second Hungarian Rhapsody. Mme. Kurt sang Senta's Ballad and the "Liebestod" and as encores "Dich Theure Halle" and the "Valkyr Cry." In the "Tristan" music she was at her best and gave the number movingly and with tonal lusciousness. The "Dutchman" and "Tannhäuser" excerpts also pleased her hearers greatly, though the Metropolitan soprano did not deliver them with perfect fidelity to pitch or with entire freedom of voice. The "Valkyr Cry" she had to sing twice over, just as Mme. Galski had done a month earlier. Her ovation was no less intense or protracted than that of the last-named artist.

There need be no fresh comment on Mr. Rothwell's performance of the orchestral numbers or of the accompaniments—in which last he has always displayed unassailable discretion and skill. The presentation of everything was superb, though if any one item stood out for its thrilling eloquence it was the "Tristan" prelude. The supreme climax of this Mr. Rothwell constructs with such volcanic force of passion as leaves the hearer breathless.

H. F. P.

Birmingham Music School Announces Plans for Coming Season

The Southern School of Musical Art of Birmingham, Ala., which was incorporated in December, 1914, has issued its prospectus for the season 1916-17. There are to be five terms of eight weeks each beginning Sept. 25, and attention is to be paid to harmony, composition, science of music, history of music, and kindred subjects which are essential to a thorough musical training. Dr. Frederic A. Dunster is director of voice and organ departments.

Other principal members of the faculty include Robert Dolejsi, instructor of violin and history of music; Cora Sheffer Anthony, teacher of composition and elementary harmony, and Prudence Neff, instructor of piano.

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NOTABLE PLANS FOR LOCKPORT SESSIONS

Program of Much Distinction Arranged for "American Musical Convention"

The "American Musical Convention" at Lockport, N. Y., given by A. A. Van de Mark, the local manager of that city, will be held this year on Sept. 14 and 15. There will be a morning session on Sept. 14, when Carrie Jacobs-Bond will be heard in her own compositions. There will be addresses by John R. Earl, Mayor of Lockport, and J. Lawrence Erb of the music department of the University of Illinois. The Apollo Male Quartet of Boston will sing at this concert and also at the morning and afternoon concerts the following day.

At the afternoon concert on Sept. 14 Ethelynde Smith, soprano; Jessie Woltz Hammond, harpist; Elizabeth Siedhoff, pianist, and Bertha Barnes, mezzo-contralto, will be the artists. Miss Smith will sing a group of songs by Fay Foster, with the composer at the piano, and Miss Barnes a group by Hallett Gilberté, accompanied by the composer. George Coleman Gow, professor of music at Vassar College, will speak on "The Musical Man in the Community."

Friday's morning session will present Bessie Leonard, contralto; Harriet Story MacFarlane, soprano, and Irene Eastman, the Indian soprano, and also addresses by Alfred Hallam and Henry B. Vincent. The children's chorus will

appear in the afternoon session that day, the soloists being Harriet Sterling Hemmaway, contralto; Mary Quinn, soprano, and Maud De Voe, coloratura soprano. There will be addresses by Hollis Dann and Dr. A. S. Vogt.

Emma Roberts, contralto; Edgar Schofield, baritone, and Margaret Jamieson, pianist, are the artists who will give the program on Thursday evening, Sept. 14. On the following evening a "Special Guest Artist Recital" will be given by Lalla B. Cannon, soprano; Grace Cole, soprano; Jean Vanderslice, contralto; Esther Cutchin, pianist; Susan John Mills, soprano; Martha Atwood Baker, soprano; M. Franc O'Shanecy, soprano; Gertrude A. Dohmen, lyric soprano; Grover Anderson, violinist; Leila Holterhoff, soprano; Charlotte Peege, contralto; Iva Bigelow Weaver, soprano; Marian Veryl, soprano; Almina Willard, soprano; Penelope Davies, mezzo-soprano; Louise Day, soprano; Anne Murray Hahn, mezzo-soprano; Winston Wilkinson, violinist, and Myra Ford Bates, soprano.

Portland, Ore., to Have Fine City Organ

PORTLAND, ORE., Sept. 1.—One of the largest organs on the Pacific Coast will be installed in the public auditorium at Portland. The cost of the instrument will be close to \$25,000. It was decided to install the organ upon the recommendation of Commissioner Baker and the council, and the city auditor was authorized to advertise for bids and proposals for the specifications of the instrument.

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HOLBROOKE TELLS HOW HE DISLIKES AMERICA

Dickens' "American Notes" Have Modern Counterpart in Composer's Account of His "Adventures" in This Country—Playing of Chicago Symphony Musicians One of the Things That Impressed Him Favorably

SHADES of Charles Dickens and his "American Notes"! Have we not progressed since the days when the English novelist penned his tremendously unflattering picture of our early civilization—or lack of it? Evidently not, for along comes another Englishman, Joseph Holbrooke, the composer, and writes of his "Adventures in America," during which he seems to have formed an impression of this country not so very many degrees less unfavorable than that formed by "Boz" in that earlier day. The "Adventures" are running serially in the *London Musical Opinion*, and

parts of the August installment are reproduced below.

Upon Chicago especially falls the brunt of Mr. Holbrooke's displeasure. Chicago, be it known, is far from dear to this composer's heart; it is the city where he was injured by an automobile, and where he failed to see the expected production of his "Enchanted Garden"—promised but never performed. His picture of Chicago (in which the bitter is mingled with the sweet) is as follows:

Praise for Pasternack

"After a miserable week in Chicago (forced on me by my theatrical agent), I managed to flee the place—for ever, I hope!—carrying with me memories of Lincoln Park, of Ravinia Park, of Washington Park and Jackson Park. At Ravinia Park I heard some first-class orchestral playing at the Sunday concerts, conducted by Josef Pasternack. He is a gifted conductor, quiet in his method and splendid in his results. The Chicago musicians under Stock have good training! This small orchestra was composed of his orchestral men, and I was much impressed. Mr. Pasternack also played some of my lighter works.

"The parks are all fine, but the city is unforgivable. Elevated trains, trams like railroads, elevators, bells, whistles, yells, shouts, accent, Jews, dirt and misery, with the hellish rush of everyone. What for? Poor devils! And the roads!—infernal roads—dangerous even to pedestrians! Motorists tear about the city like mad men. Their cars are cheap and nasty, but the owners are nastier! Good-bye, Chicago. And I have not seen the stockyards. No sir! Damn the stockyards and the men who traffic in them!

"By night I traveled to Buffalo—a busy place and quite uninteresting, like Chicago, with a rotten art gallery, or a dirty library, or a cheap picture show, and no kultur, even as the demented German gives it."

Frantic with Dollars

Upon the electric power stations at Niagara Falls he makes this comment: "Very ugly they are, perched on top of the Falls, but these people, frantic with haste and dollars, will have utility wherever they can get it!"

Duly arrived in New York, his adventures were the following:

"I here managed to impress the Aeolian Hall experts with my piano works (fancy that, England!), and I played nearly twenty of them into a duo-

art pianola—a recent discovery. Also, I extemporized large and strong for them, being the only musician to take this on, excepting that venerable artist (I personally cannot say genius), Saint-Saëns, who played round some of his own operatic airs for them. But I played on no preconceived theme. How I also received the reward of all this in many dollars will perhaps be history! How I was also robbed of my rewards (in the hotel, no doubt) may also be amusing! How I met Percy Grainger, with all his 'success' and his 'sales' heavy upon him, and his 'press agent' and his 'many engagements,' and his happy smile for those less fortunate, may also be history.

"Sousa had just played at a music hall some light dances of Grainger, and 'everyone was delighted.' It is true that he has done some really good work, but some of us will not always be fobbed off with arrangements of old airs."

Frank Dislike

Mr. Holbrooke closes the installment with a paragraph in which he states frankly "how he disliked some things very much indeed." Among the things which irritated him were our popcorn, roasted peanuts, chop suey, Mexican edibles, hotel bootblacks, camera fiends, "basin crop" hair cuts, etc. He asks some questions, such as these:

"Why do American women have all their own way? Why do the children of this country run loose at 11 o'clock at night? Why do the newspapers of this country lie like the minions of Hades? No one surely ever got the truth out of an American paper."

Marie Kaiser Opens Season One Month Before Scheduled Time

Marie Kaiser, the soprano, has been enjoying a much needed rest in the Adirondacks at Schroon Lake and at Hope Falls, where she has been camping, swimming and fishing and has taken long drives through the mountains in her new motor. Several of her summer engagements in Connecticut were canceled on account of the infantile paralysis epidemic, but she has been called to start her season's work a month before she expected. She will sing in Des Moines, Iowa, Aug. 30, and will fill several engagements during the following two weeks in that vicinity. She returns to New York for a couple of weeks and from Oct. 1 to Dec. 16 she is booked solid through the Eastern and Middle Western States. Miss Kaiser is under the concert direction of Walter Anderson and besides her concert work makes records for three of the prominent phonograph companies.

What Foster Might Have Been

How the early Pittsburghers underestimated Stephen C. Foster is told by the *Etude*, which adds: "The pity of it all is that a man with such a natural flow of lovely melodies was not taken in hand and given such a training, for instance, as Schubert received. With such an equipment Foster might have ranked with the great masters of all time and all countries."

FISCHER QUARTET'S SUMMER

Women Musicians Have Been Playing at Lake Placid Club

The Elsa Fischer Quartet is spending the summer at the Lake Placid Club, Lake Placid, N. Y., where the members have given many concerts and have had most appreciative audiences. Some of their chief admirers are Dr. and Mrs. Melvil Dewey, Governor and Mrs. War-mouth of Louisiana, Admiral and Mrs. Fletcher of Washington and Mme. Matja Niessen-Stone, formerly of the Metropolitan Opera Company. The quartet spends the greater part of the day preparing next season's programs, which will include a number of Russian compositions.

The young women will remain at the club until late in October, going from there to Montreal and Quebec to fill several engagements. They expect to return to New York on Oct. 21, when they play for the Scarsdale Music Club.

Instrumental Trio in Woodstock Concert

In the series of Maverick Concerts at Woodstock, N. Y., an excellent program was given on Sunday afternoon, Aug. 27, by Charles Cooper, pianist; Rudolph Bauerkeller, violinist, and Engelbert Roentgen, cellist. Messrs. Cooper and Roentgen united in performances of Debussy's new Sonata, for 'cello and piano, and also a Saint-Saëns Sonata for these instruments. The three artists were heard in a Leclair Sonata, for trio, while Mr. Bauerkeller offered a worthy presentation of the great Bach Chaconne.

Gaines Dedicates Song to Fanning

Samuel Richard Gaines, the Columbus (Ohio) voice teacher, pianist and composer, has finished a song written especially for Cecil Fanning, the baritone. The title is "Adoration," poem by Gustav Davidson, which recently appeared in the *Outlook*. Mr. Fanning first sings the song publicly on Oct. 20 at his joint recital with H. B. Turpin, pianist, in Columbus.

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FROM AN ACCOMPANIST'S DIARY

Concert-Giving in Egypt and Sicily—Albert Spalding Upsets a Cairo Convention—A Visit to the Pyramids—Slumming in Alexandria—The Effusiveness of a Palermo Audience

By ANDRÉ BENOIST

[Fifth Installment]

CAIRO, March 17, 1914.—Well, here we are. So this is Cairo the famous! Cairo of Cook's tour fame! Cairo of Sheppard's Hotel! Cairo of a thousand brands of cigarettes and perfumes that never saw the Egyptian metropolis!

The first disappointment came when we discovered that all the novels which the chief and I devoured on our travels lie. According to those books, any person who respects himself must, when in Cairo, stop at Sheppard's and loll on its broad piazzas in white flannels and straw hats; preferably with an intrigue involving one or more ladies on his hands. One of the ladies should be an adventuress connected with the secret service of some Slav nation, and the other an American girl with a white parasol. Now, we did not go to Sheppard's, because some one quickly informed us that the plumbing there was not of the right type, and while Spalding is in some respects what you would call "artistic," he prefers open plumbing.

So, with drooping fiddles we are led to the Hotel Savoy, which is also surrounded by an advance work of piazzas, verandas and what-nots! I tried hard to convince the "boss" of the propriety, nay the necessity of immediately purchasing white flannels and a straw hat. "No," says he, "We'll wait until after the first concert here." (He's superstitious, you know.) And goes blissfully on wearing a vile and prosaic derby hat in Cairo! Can you beat it?

However this attitude seems to place Spalding high in Lifonti's estimation, for our worthy impresario turns to me and says: "Isn't the Maestro simple and unaffected in his taste?" Oh my! If he only knew!

Our next bump occurs when, on our rounds of the tobacco shops we attempt to purchase our favorite brand of cigarettes at its alleged birthplace. The polite answer to our inquiry is to the effect that this particular brand is manufactured somewhere within the vicinity of Houston, Eldridge or Mulberry Streets, New York, and the duty on them would be too high to make the sale of them in Egypt a paying proposition. "But," the astute merchant claims, "we have a native cigarette practically just as good."

Visiting the Pyramids

CAIRO, March 18, 1914.—Yesterday was one bully day! Went to visit the pyramids and the Sphinx. I won't attempt a detailed description of these wonders of all the ages, as I have been told that even cleverer writers than I have already covered the subject, and I hate to tread in the path of others. But what the general run of people may not know is that one does not go to the pyramids in a cart drawn by two beautiful white oxen and driven by a majestic looking dragoman. No. At least we went on a trolley car driven by a motor-man and governed by a kingly "nickel-snatcher" armed with a ticket "puncher" in one hand and a bunch of "transfers" in the other. At the extreme end of the line this monarch yells, "All out for the Pyramids" in the purest Arabic, a very euphonious language for those fortunate beings who understand it.

Facing us is a modern tea house. Three musicians and one piano player are giving a very finished performance of "Alexander's Rag Time Band" (Irving Berlin please write) in the original key, while several couples are going through the intricacies of the bunny hug, turkey trot, waddling duck, and, to add a little local color, the cormorant's wiggle. It is all up-to-the-minute, but quite unpyra-

midal and unsphinxlike. And still when you lift your head you clearly see the pyramids and the Sphinx. Talk about a paradox!

in Alexandria. The audience is quite as mixed, with the addition of a sprinkling of Americans, who look a little sheepish and self-conscious at being seen at a



Albert Spalding, the Violinist, as Seen by R. L. Goldberg, the Famous Cartoonist of the New York "Evening Mail"

Mr. Goldberg and Mr. Spalding are fast personal friends, the former being a great admirer of the artistic accomplishments of the latter. But, while Mr. Goldberg has attempted to play the violin, Mr. Spalding has never aspired to be a great cartoonist. He is satisfied with his position as violin virtuoso. The handsome young person at the piano at the left is André Benoist, Mr. Spalding's accompanist.

After a cup of tea we are off. Spalding hoists himself on the back of a mild looking old donkey, and I carefully follow suit, selecting one not altogether noted for its youth. It is not easy riding on the outskirts of the Sahara, on sand as billowy as the ocean and almost as insecure. However, we manage to keep our seats with a smile of pleasure (rather forced on my part) and after making sure all the pyramids, the Sphinx and all the little Sphinxes, are still there and in fair condition, we return duly impressed with the splendor of it all to prepare ourselves for the evening concert. Spalding is lucky to be a violinist, for he can play standing up; but I alackaday!

A Cosmopolitan Audience

CAIRO, Next Day.—The concert here was in many ways a duplicate of the one

serious concert instead of being occupied with the much more important occupation of drinking tea on some piazza, veranda or what not. However, they seem to pull through all right and even so far forget themselves as to join in the tremendous demonstration given Spalding after the recital by the rest of the audience. This audience was a curious mixture of Italians, Greeks, French, Sicilians, English, and even some Egyptians and Arabs, giving a thoroughly cosmopolitan aspect to the entire proceedings owing to the contrast of the military garb of the British officers, the white robes of the Arabs, and the lovely summer toilettes and the fluffy frills and furbelows of the lady tourists from all parts of the world.

ALEXANDRIA, March 22, 1914.—Yesterday was our last day on Egyptian soil before sailing for Palermo via Naples.

Spent the day going through the bazaars and returning some of the ill-gotten gold to the Egyptian public through the medium of silk shops, cigarette shops, souvenir shops, guides and dragomen. In the evening had a curious experience going through a hashish dive. Quantities of so-called human beings squirm in filth and darkness in these villainous-looking quarters and after traversing long alleys, paved with soft mud, we arrive at a little open space where around a smoldering fire sit a lot of natives. One of them is smoking a pipe, but not in the sense that we call smoking; for the inhalation is produced all the way from the stomach and diaphragm, where this horrible drug lodges and sends the smoker off in dreams of paradise and awakenings of hades! This same pipe is used by each member of this infernal circle in turn, and it is appalling to watch the expression of greed and expectation pictured on each anxious face as its owner sees his turn come near!

Experiences in Sicily

PALERMO, Sicily, April 1, 1914.—It is said that the Mediterranean is seldom rough. Well, be that as it may, we had the luck to strike it in one of its worst moods, and though the "Chief" naturally is a good sailor, I believe he was slightly distorting the truth when he said he was "feeling like a king!" I don't envy that king! But, after three days crossing the Mediterranean, here we are safe and sound. The most glorious harbor the mind can picture is Palermo! The local impresario, who by the way is a "Cavaliere" (but then everybody is in Italy) takes us to Monreale, the great Sicilian Cathedral, and the little trolley car ascends the well-named Concha d'oro amid myriads of flowers, orange and lemon trees. It is a fairy-land glittering in the sunshine! After this we are taken to the more gruesome beauties of the Benedictine Catacombs, with its corridors lined with corpses fully clothed hanging on pegs. We are told that every year on a certain Feast Day the descendants of the various noblemen there on exhibition come and change any clothes that may have been affected by time. It is also said that the string attaching one of the corpses once broke, while the elderly gentleman was going through that particular spot, and the shock produced upon his mind by seeing the gruesome relic drop in his path caused his instant death. Cheerful little visit, isn't it? What relief to be in the sunshine again!

PALERMO, April 2, 1914.—We played last night at the Club "Amici della Musica" and to say that Sicilians are appreciative does not convey in the remotest degree what they understand by the word. As we walk on the stage nobody seems to be paying the slightest attention to the "Chief," and in a whisper he tells me how glad he is he has not disturbed their evidently interesting conversation. But the moment his bow strikes the strings there comes a dead silence, and he finishes his first number amid the most rapt attention. After which, Bedlam! The dressing room is suddenly invaded by an army of men. Young men, old men, middle aged men, all gesticulating, and talking at once. The foremost advances threatening toward Spalding and embracing him in a death clutch, smacks him one resounding kiss upon each cheek. No sooner has he done than another elbows him away and proceeds to contribute his quota of kissing. Finding a high-backed Henry IV chair, I hide behind this haven, in fear and trembling, lest they discover me and vent their overflow of feeling on my hapless cheeks. The concert proceeds, but this time we had locked the door, and the rest of the kissing had to be postponed until after the concert. The impresario says they act like that when they like anything.

Bruno Huhn Plays Own Works at Southampton Musicales

SOUTHAMPTON, L. I., Aug. 29.—A musicale was given at the villa of Mrs. Stephen H. P. Pell, here, on Aug. 29, at which Bruno Huhn, the composer, played several of his own compositions, besides furnishing the accompaniments for Mrs. Farrington Smith of Philadelphia, who sang.

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ISOLDE MENGES, the gifted young violinist, sailed for New York last Wednesday, Sept. 6, aboard the steamer Lapland to make her first American tour. Her New York debut will take place in a recital at Aeolian Hall on Oct. 21. Miss Menges is journeying across the Atlantic under the escort of Maud Allan, the famous classic dancer. Miss Allan is Miss Menges's sponsor and exclusive manager.

When Maud Allan returned to London last April, she attended one of Miss Menges's concerts and, being attracted



Isolde Menges, Charming Young Violinist, Coming for American Tour

by the playing of the violinist, at once engaged her for a tour of the United States and Canada.

Isolde Menges is not yet twenty years old. She is the daughter of Señor and Señora George Menges, both violinists who have won distinction as teachers. Miss Menges was born in Brighton, England. Her father was her first teacher. At thirteen years of age she showed such promise that he sent her to the Conservatory of Petrograd, where she became a pupil of Leopold Auer, who has publicly pronounced her as one of his most gifted pupils.

Miss Menges has appeared in concert

in the principal cities of Great Britain and the Continent. In London, where her success was unusual, she played at Queen's Hall with the London Symphony Orchestra, and the conductor, Willem Mengelberg, sent her a personal letter thanking her for her playing of the Brahms and Glazounoff concertos. Mme. Melba is also a great admirer of her playing.

The Isolde Menges tour will include the principal cities of the United States and Canada. Among her engagements will be several appearances with Maud Allan's Symphony Orchestra, under the direction of Ernest Bloch, the Swiss composer-conductor.

JULES FALK AT ATLANTIC CITY

**Violinist Concludes Engagement with
Orchestra on Steel Pier**

With the concert of Sept. 3, Jules Falk, the violinist completed his four engagements as soloist at the symphonic festival concerts in Atlantic City, N. J. This is Mr. Falk's fourth consecutive season's engagement at these concerts. The dates this season and Mr. Falk's respective offerings were as follows: July 2, (Bruch G Minor Concerto); July 23, (Wieniawski D Minor Concerto); Aug. 6 (Mendelssohn E Minor Concerto); Sept. 3 (Beethoven Concerto). The average attendance at the above first three concerts was 3300. The concerts are held in the large Music Hall on the Steel Pier. Of the ten festival concerts this summer Mr. Falk was engaged as soloist for four of the series.

Mme. Newkirk Camping in Maine

Lillian Sherwood-Newkirk, the New York voice teacher, is at present camping at Bald Mountain, Me., in the company of her pupil, Alice Esther Godillot, who is the soprano soloist of the Classon Avenue Presbyterian Church of Brooklyn. Mme. Newkirk will reopen her New York studios on Oct. 4 and her Norwalk (Conn.) classes on Sept. 20.

FORMS PROOF-READING CLASS

Guilmant Organ School Announces Novelty for Coming Season

The Guilmant Organ School, Dr. William C. Carl, director, announces its fall term to begin on Oct. 3. The school was founded in 1889 under the presidency of the late Alexandre Guilmant, and has steadily won a secure place for itself among the leading music schools of the country. Six free scholarships are offered through the generosity of Mr. and Mrs. Philip Berolzheimer, the winners to be determined at a competitive examination to be held on Sept. 29.

One of the features of the coming season will be the formation of a class in proofreading. The leading publishers will furnish the authors' proofs, and from these students will be taught how to correct proof.

The faculty of the Guilmant Organ School, which is located at 44 West Twelfth Street, is to be as follows:

Organ Department—William C. Carl; Theory Department—Clement R. Gale, Warren R. Hedden; Hymnology—Howard R. Duffield, D. D.; Musical Form—Thomas Whitney Surette; Organ Construction—Lewis C. Odell; Organ Tuning—Charles Schlette; Board of Examiners—Professor Samuel A. Baldwin and Clarence Dickinson.

Apollo Quartet of Boston Fills Chautauqua Engagement in Maine

BOSTON, Aug. 24.—The Apollo Quartet of this city, consisting of William Whittaker and Lyman Hemenway, tenors, John Smallman, baritone, and Alexander Logan, basso, has just returned from a successful ten-day Chautauqua engagement in Old Orchard, Me. The novel programs of four-part music and solo numbers made a strong appeal to the large audiences. The quartet has been engaged to sing at all the concerts to be given in Lockport, N. Y., at the two-day musical convention there, Sept. 14 and 15, held in honor of the opening of the first great series of concerts by "All-American" artists. W. H. L.

Katharine Goodson in Sydney, Australia

After an interesting trip across the Pacific, stopping at Honolulu and Pango Pango, Katharine Goodson, the English pianist, arrived late in July in Sydney, Australia. There she was a guest of honor with Mme. Melba at a luncheon given by the Musical Association of New South Wales. Miss Goodson, in a speech at the luncheon, expressed her joy at meeting old friends after her several years' touring in Europe and America and, above all, at seeing the "finest songstress of the day," as she called Mme. Melba, in their midst. Miss Goodson joined her husband, Arthur Hinton, the noted composer, in Auckland, New Zealand, last week.

Schumann-Heink May Invest in Oregon Property

PORTLAND, ORE., Aug. 27.—Portland has been honored during the past week with a visit from Mme. Schumann-Heink. As it was a business trip, the prima donna did not accept any social engagements. Rumor has it that she has been so delighted with Oregon that she contemplates investing in property here.



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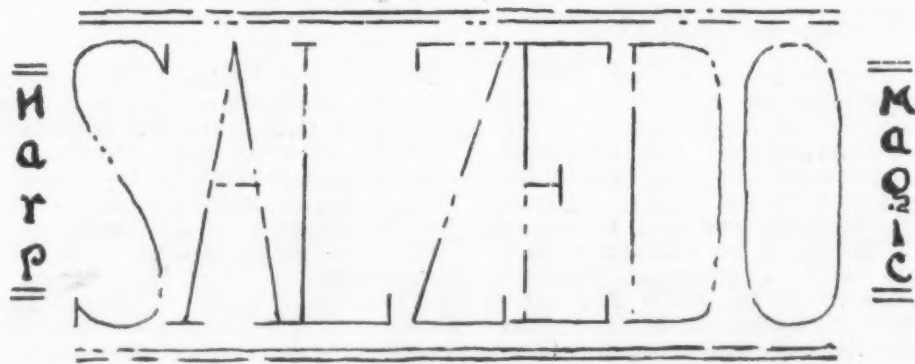
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By HARRIETTE BROWER

MR. AND MRS. ALMON K. VIRGIL called at my studio the other morning. They had just arrived in New York, fresh from a successful year of musical activity in St. Petersburg, Fla. This has been the second season for these well-known educators in the same locality. The first year they taught in the Southland Seminary, a large school in St. Petersburg; now they have established their own school, which already is in a flourishing condition.

"As yet we have done all the teaching ourselves," said Mrs. Virgil. "You can get an idea of what that means when I tell you I had to begin at seven in the morning and teach right through the day till into the evening. It is absolutely virgin soil down there; they welcome our work with open mind. We are training some young teachers now, who will assist us in the work next year."

"We believe in teaching music and piano playing on educational principles," said Mr. Virgil. "The trouble is that musicians are not educators; therefore, they do not teach on educational lines, or with the same thoroughness that is used for other educational subjects. We feel this is a false view to take of music study. The foundation must be well laid at some time, and the only logical time to do this is at the beginning. Many teachers do not understand this; there is great room for reform in music teaching. We are using time, energy and all our skill to institute and spread these necessary reforms as far as we are able."

Bridging the Gap

"We feel," supplemented Mrs. Virgil, "there is an important field for musical educators of understanding and ability in bridging over the wide gap between the foundation of music study and the stage when the student is ready for the artist teacher. A pupil may have started aright and laid a correct foundation, but if the succeeding steps are not logically taken, the precepts which were so carefully inculcated at the beginning are neglected and forgotten."

"So there is a great demand for intermediate teachers, who understand the principles of a thorough, educational foundation, and can apply them to pieces of various degrees of difficulty. This naturally includes a large acquaintance with musical literature as well as much experience in teaching. I might call such an arrangement a division of labor, if the expression did not smack a bit of the work room."

"We hear a great deal in these days about the 'dead weight principle.' Mr.

can suddenly become graceful at the piano, without proper training."

Character Building

"Music study, when based upon right educational principles," remarked Mr. Virgil, "is most assuredly character building. The successful piano student must have purpose, perseverance and will power, but these qualities, with many students, are, in the beginning at least, apparently lacking. It is wonderful, however, what persistent effort on the part of the teacher will do to arouse the thinking powers and determination of his students."

"And this is where the clavier becomes such an important adjunct," interposed Mrs. Virgil. "The majority of teachers do not half realize its value. No student can use the clavier under intel-

upon the physical condition. Also they are apt to work a great deal more through their emotions than through their intelligence."

"Yes," added Mr. Virgil, "and you remember what Professor Butler said: 'Development through the emotions is ultimate weakness; development through the intelligence is ultimate strength.'"

"We expect to leave in a few days and return to St. Petersburg, Fla. We shall re-open our school there the beginning of October, and we are also undertaking the management of the piano department of Southland Seminary. This school is under new management and ought to become one of the leading educational institutions of the South."

(All rights reserved.)

SAN DIEGO HEARS JOHN DOANE

Organist Gives Splendid Recital on Big Exposition Instrument

SAN DIEGO, CAL., Aug. 30.—John Doane gave three recitals on the Exposition organ Aug. 13, 14 and 15, which aroused great interest in local musical circles. Mr. Doane's mother has been a resident of San Diego for some five years. On former visits he has played on church organs, but the opportunity of hearing him on the beautiful instrument that is the pride of the Exposition and of the city was eagerly grasped by large audiences.

Mr. Doane is director of the organ department of the Northwestern University School of Music in Evanston, Ill., and a recital organist of national reputation. His technical equipment, both manual and pedal, is enormous, and his command of registration colorful, varied and orchestral. But his unusual gift is in making the organ an intimate, plastic expression of emotion and in conveying this emotion to his audience.

In an interview with Mr. Doane at the reception given for him by the Woman's Board of the Exposition, Mr. Doane said that he felt that the organ had for so long suffered from impersonal academic playing that it would be a long struggle to make the public realize that it was the player's fault and not that of the instrument. Negotiations are under way for Mr. Doane to give another series of recitals before he returns to Evanston to take up the work with his large class in the University. L. R. H.

Men of Letters to Co-operate with Guilbert in New York Matinées

Mme. Yvette Guilbert will appear again next season at Maxine Elliott's Theater in New York. She announces a series of appearances to be given twice a week during November and December, on Sunday evenings and Friday afternoons, the first to take place on Friday afternoon, Nov. 3. The Sunday evening recitals and those of Friday afternoon will each be of a distinctly different character. While the Sunday evening recitals, which Mme. Guilbert calls "Les Vieilles Françaises," will be like her programs of last season, purely musical, the Friday afternoon recitals, appropriately styled "les Matinées Parisiennes," will have, in addition, a literary character. Besides promising comments on her songs in English, in which Mme. Guilbert asserts she has improved vastly, she has secured the collaboration of several well-known savants of this country who are interested in her work and who will help her audiences to a better comprehension of her literary discoveries.



Mr. and Mrs. Almon K. Virgil in Their Studio

Virgil and I have always taught the principle of weight, but we prefer to call it the 'live weight principle,' for it is really vital and alive. It is, of course, the principle of relaxation, properly applied and adjusted. When you want great depth of tone, you let down all the relaxed weight you have; if you wish to play softly, some of the weight is suspended, held back, suppressed. We teach easy, relaxed movements from the start. The child must learn to do everything easily and gracefully, if it be only standing, walking or entering a room. For it cannot be expected that a child who is stiff and awkward in everything else

liger guidance, without developing mental control. Experience has taught me that the average student will play far more musically if he divides his practice between the clavier and the piano, than if he uses the piano exclusively; that is, provided proper attention is given to ear-training and he is taught to listen to his own playing when he is using the piano. With the average student the use of tone all the time tends to dull the musical sensibility. We find that musically gifted students need the clavier just as well as others who are less highly endowed, because constant appeal to their emotional sense through tone is very taxing

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TO SOLVE ECONOMIC PROBLEM OF CONCERT HALL RENTALS

Quandary of Many Cities Analyzed by Charles M. Stieff Who
Proposes a Municipal Auditorium for Wilmington, Del.—
Boston's Jordan Hall Leads in Matter of Lowest Charges
Per Capita in Ratio to Seating Capacity

AS commented upon editorially in a recent issue of *MUSICAL AMERICA*, the movement for the more adequate housing of musical attractions in various cities seemed to make definite headway with the completion of last spring's music festivals. It was then noted that several communities had started campaigns for the erection of new concert halls, prominent among them Wilmington, Del. One of that city's newspapers, *Every Evening*, has been agitating the project, and it recently printed a letter from Charles M. Stieff of Baltimore, who treats the economic problems of the concert hall rentals in such a practical way as to make his remarks applicable not only to Wilmington, but to other cities. Mr. Stieff's statement of the case is, in part, as follows:

Wilmington, with a population of 87,000, according to the latest Federal census, has one hall suitable for the highest grade musical and theatrical attractions, with a seating capacity of 1291. This hall can be rented either on a per cent basis or at \$250 per night. Neither is a concert manager anxious to share a per cent of his entire profit in exchange for the hall rent, nor can charitable organizations afford to give up what profit their interested supporters have obtained for them. Considering the alternative of \$250 per night with a seating capacity of 1291, and in order that we might draw comparison on an equitable basis, let us reduce this charge to a rate per capita, which in this instance would amount to \$.1936.

Gleans Figures from Managers

This means that between 19 and 20 cents of the price of each ticket sold goes toward the hall, and any charitable organization managing the occasion has not an opportunity to lower the average because of the limited capacity. Turning to the other halls throughout the East, I have compiled the following figures which are accurate according to the statements given by the managers of the individual halls referred to.

Carnegie Hall, in New York City, seats 3282, with a regular fixed charge of \$400 per night and a special rate of \$200 on all Monday afternoons and evenings and Saturday evenings, making the rate

per capita charge on the basis of \$.1218, and \$.0609 for the special rate.

Academy of Music, in Philadelphia, has a seating capacity of 2702 and charges \$350, covering ticket sellers, doorkeepers, ushers and special officers, which amounts to a charge per capita of \$.1291.

The Lyric, in Baltimore, seats 2000 and charges \$250 per night, making the rate per capita \$.125.

Carnegie Hall, in Pittsburgh, also seats 2000, but charges only \$200 per night, making the rate per capita \$.10.

Belasco Theater, in Washington, seats 1458 and charges, according to circumstances, from \$150 to \$250 per night, making a minimum rate per capita \$.1028 and a maximum rate of \$.1714. It must be explained here that the Belasco Theater is used for regular weekly theatrical engagements throughout the winter and the excessive charge of the maximum rate per capita is due to this fact.

Æolian Hall's Service

Æolian Hall, in New York, seats 1302, with charges per night of \$175, which takes care of two weeks' advance sale of tickets at the box office, ushers, ticket takers and all other attendants, and they will furthermore furnish tickets for \$6 extra. This makes the rate per capita \$.1347.

Jordan Hall, in Boston, seats 1019 and charges per night \$64.50, which includes service and makes the rate per capita \$.0633.

Witherspoon Hall, in Philadelphia, seats 1000 and charges \$85 per night, making the rate per capita \$.085.

To give these halls all the credit due them through their lowest rates, and arrange the per capita charges in order, we have the following results:

Hall	Per capita charge
Jordan Hall, Boston	\$.0633
Witherspoon Hall, Philadelphia	\$.085
Carnegie Hall, Pittsburgh	\$.10
Belasco Theater, Washington	\$.1023
Lyric, Baltimore	\$.125
Carnegie Hall, New York	\$.1218
Academy of Music, Philadelphia	\$.1291
Æolian Hall, New York	\$.1347
Wilmington	\$.1936

Consider the matter from another angle. Is it fair to expect a manager to bring a first-class attraction to Wilmington—a city with a population of 87,000—and to pay as much in proportion for his hall as in New York with a popula-

tion of 4,000,000, or Philadelphia with 1,500,000, or Boston with 670,000, or Baltimore with 558,000, or Pittsburgh with 533,000, or Washington with 330,000? (The above figures are the census of 1910.)

Manager at Disadvantage

Is the smaller coterie of music-lovers in Wilmington expected to pay sufficient in advance to reimburse the manager? The money must come from somewhere. The manager has the smaller end of the deal, either way. He is expected to pay more than most cities without charging more. Instead of making it easy for managers and musical bureaus to bring their artists to Wilmington, it has been made more difficult for them. Instead of encouraging charities to use this means to raise their funds and to assist in raising the musical standard of the city, they are discouraged or compelled to use local talent. Not that I wish to decry local talent in any way, but merely to illustrate in this instance particularly that circumstances exclude foreign talent. In fact, there are three distinct results from the excessive rental rates for a concert hall in a city of Wilmington's size.

In the first place, musical bureaus and managers are not enthusiastic about bringing their artists or orchestras to a city where they are charged excess in respect to the size of the music-loving public, and where they are not expected to raise their prices to cover this excess. In other words, it will keep the attractions out of Wilmington and has done so on specific occasions. Secondly, it has a tendency for causing managers to "cut" their orchestras, symphonies and ballet, and has done so, which can also be easily and conclusively proved. And thirdly, it will net a charitable organization so little after the expense of the hall, artists, advertising, tickets, programs, etc., have been met as not to make the effort one to be repeated very soon again by the same corps of workers. Of course, the matter of expense, upkeep, overhead, etc., must not be overlooked. But considering that of the nine concert halls herein alluded to, Wilmington is the third from the smallest, I fail to see that there should be an excuse on this basis.

As to Raising Fees

Naturally, in order for a hall to bring in the proper amount of returns in proportion to the amount invested, there should be a fairly full season, and theoretically, if sufficient engagements are not arranged, the only way to cover the deficit is to charge in excess for the few engagements scheduled. If, however, the excuse for this high rate is because of the few engagements, is it logical to seek more engagements without lowering the rates?

Consider the difference in results if there could be erected a municipal concert hall owned by the city and run by a committee of reputable citizens most vitally interested in the musical advancement of the community, where orchestras, choral societies, ballet and the most talented artists of the day could be brought by their management with the least possible expense, where a series of recitals—weekly or bi-weekly—could be staged and season tickets at reasonable rates could be offered, where the management would not have to fill the house or charge excess to cover the overhead and where the public could be brought to the best musical talent, by nominal rates, or, if you like, "popular prices," and the best music brought to Wilmington by the same means.

Contributes to Fund

"Why not a municipal concert hall that does not have to exist to fill private pockets, but rather for the musical advancement of the city?" asks Mr. Stieff. To give impetus to the proposal, he offers, in behalf of the piano firm of Charles M. Stieff, to donate \$150 toward the fund for the erection of a municipal

concert hall. He adds: "And, furthermore, the Stieff Concert Bureau, affiliated with the above named firm, will do all in its power to use such a hall for the furtherance of musical interests in Wilmington."

The letter of Mr. Stieff is commended editorially by *Every Evening*, which states the situation thus:

"Let us put the equation this wise: The prices of tickets multiplied by seating capacity equals total receipts, which, minus the cost of the hall and production, equals the profits. This is true of all cities. Wilmington is no exception. And from this it is readily deduced that the lower the cost of seating and of production the lower the cost to the public. Certainly it is a suggestive contrast that music-lovers in Boston are enabled to hear symphony concerts or witness operatic performances at a cost to the producer of only six cents a head when in Wilmington the cost is nineteen cents, roughly speaking."

Persinger Secures Novelties for San Francisco Chamber Society

Louis Persinger, the violinist, who will be concertmaster and assistant conductor of the San Francisco Symphony Orchestra during the coming season, will also be the director of the Chamber Music Society of San Francisco, an endowed organization which will be heard in a series of subscription concerts in San Francisco and in recitals in numerous other Pacific Coast cities this winter. Mr. Persinger is arranging programs containing many novelties, such as the Florent Schmitt Piano Quintet, the Frederic Ayres Trio, Op. 13; Mrs. H. H. A. Beach's new variations, Op. 79 (which are dedicated to the Chamber Music Society), works of Brahms, Reger, Franck, Fauré, Ravel, etc. Mr. Persinger has been booked for a number of solo engagements throughout the Northwest and will appear several times with the San Francisco Symphony Orchestra during the season.

Kreisler Copied Martini's Music on His Cuff in Monastery

How a modern musician preserved some of Padre Martini's works for posterity is recorded in the *Musicalian* by Harvey B. Gaul, who relates that Fritz Kreisler, while traveling in Italy, stayed at an old monastery, where he found some of Martini's music in manuscript. He tried to obtain paper from the monks to transcribe the music, but they jealously refused to relinquish their heritage. Kreisler says that he went back, took down his cuffs, and "copied to his cuffs' content."

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CHARLOTTE LUND WORKS ON PROGRAMS AT PEEKSKILL, N. Y.



Charlotte Lund, Prima Donna Soprano, at Peekskill-on-Hudson, N. Y., with Her Three Pets

Spending the summer at "Hill-Crest," Peekskill-on-Hudson, N. Y., Mme. Charlotte Lund, the prima donna soprano, has been preparing her programs for the concert tour which she is to make this fall, under the direction of the J. B. Pond Lyceum Bureau and for which her bookings are already very heavy. She

has had a few artist-pupils working with her, as well, among them Charlotte Tyson, a gifted soprano, who makes her debut in Philadelphia on Oct. 24. Mme. Lund is shown in the above picture with her three pets, an English beagle, a Scotch collie and what she calls her "plain" cat.

A SUNDELIUS HOUSE-WARMING

Music Program Given at Soprano's New Home in Harrison, Me.

HARRISON, ME., Aug. 26.—A house-warming which consisted of much jollity and a musical program of rare artistic merit was celebrated here recently by Mme. Marie Sundelius, the gifted soprano, who is spending the summer here. A while ago Mme. Sundelius chose an attractive site on the lake here for her summer home, and the house-warming was in celebration of the completion of Mme. Sundelius's bungalow.

The musical program of the evening was furnished by Laura Littlefield, the well-known soprano of Boston, Marion Greene, the Chicago basso, and the hostess. Mrs. Littlefield sang an aria from "Traviata," and a group of English songs by Mabel Daniels, the Boston composer. Miss Daniels accompanied Mrs. Littlefield in the singing of her songs. Mr. Greene sang a group of Carpenter songs, and Mme. Sundelius in her own inimitable manner sang a group of her native Swedish folk songs. Many of the colony of musicians were present in addition to a large number of other guests.

Marries Housemaid and Has Her Voice Trained; Now Seeks Divorce

DENVER, COL., Aug. 28.—After waiting in vain for ten years for her return to him, Boylington Skelton, seventy years old, a wealthy contractor, began an action for divorce here against his wife, Mrs. Marguerite Starelle Skelton, a singer. Mrs. Skelton, who is now in Paris, has not yet been served with papers in the action. Mr. Skelton alleged desertion as a cause for the divorce, and asserted in his complaint that his young wife left him after he had spent a fortune in the training of her voice. The romance had its inception nearly twenty years ago, when Mrs. Skelton came from Sweden to Denver and obtained a position as maid in the Skelton family. Discovery of her voice aroused Mr. Skelton's interest in the maid, and they were married in August, 1897.

Williamsport Turn Verein Wins Altoona Sängersfest

WILLIAMSPORT, PA., Aug. 29.—The Williamsport Turn Verein won first prize in the second class at the State sängersfest held recently in Altoona, Pa. The singers, twenty-five in number, under the direction of G. Kliemann of the Williamsport School of Music sang splendidly. It should be noted that "second class in the contest does not signify any inferiority; on the contrary, all organizations, in each of the three classes, are judged by exactly the same standards; the divisions into classes go only to number of persons in the bodies competing.

Mme. Olitzka Wins Favor of Colorado Festival Audiences



A Group of Leading Chicago Musicians in Colorado

MME. ROSA OLITZKA'S success at the Boulder Music Festival in Colorado was so great that the eminent contralto was at once engaged for next year's festival. The accompanying picture, taken in Estes Park, Col., shows Heniot Levy, pianist, and his daughter (at the left); Mme. Rosa Olitzka and Mrs. Heniot Levy (at the right); Adolf Mühlmann, pianist (lower right), and Curt Beck, pianist, and his sister Viola.

Find Damrosch Girls, Lost Near Bar Harbor, Me.

BAR HARBOR, ME., Aug. 28.—The three daughters of Walter Damrosch, conductor of the New York Symphony Orchestra, after wandering about in the mountains for twenty-four hours trying to find their way home, were rescued today on the summit of Green Mountain by a party of searchers. The girls, Gretchen, Polly and Anita, nearly exhausted, went out on a mountain-climbing expedition and were lost in a heavy fog. They had to be assisted to their home, where they were attended by a physician.

Minneapolis Soprano Sails for Germany

Mrs. Inez Chandler, a Minneapolis coloratura soprano, who has studied in this country and abroad, left Aug. 31 on the Hellig Olaf to fill an engagement in Elberfeld, Germany, as principal soprano of the Elberfeld Municipal Opera, under the direction of Baron von Gerlach. Mrs. Chandler is to make her debut as *Susanna* in the "Marriage of Figaro."

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NEW BOOKS ON MUSICAL SUBJECTS

SO powerfully has Romain Rolland stirred the consciousness of thousands by his sublime epic, "Jean-Christophe," and his more recent collection of burning essays on the war entitled "Au dessus de la Mêlée," that the man's eminence in the field of musical criticism, obscured by his deserved fame as an analyst of life and the human spirit, does not command its proper valuation. Yet he is the greatest music critic of the age, the most erudite, perspicacious and truly constructive. He contemplates art with the soul of a poet and the vision of a seer, and brings to his judgment of it a supreme vitality of imagination, a brilliancy of logic and a force of pure reason characteristically French. Because his criticisms are in reality second creations, they engross us quite irrespective of their subject matter. He cannot be dull. However conducive his theme to stodginess or aridity of treatment, he writes luminously and with a pen of fire. As yet musicians have not appreciated this fact. But it is likely enough that they will grow to know him in this aspect through the medium of his extra-musical writings.

In the last couple of years we have had Mr. Rolland's "Musicians of Former Days" and "Musicians of To-day" done into English. These works are not new and should have been brought much earlier to the attention of English-speaking readers. Doubtless the success of "Jean-Christophe" must be accounted responsible for these translations. And now appears one of his "Handel." Others will doubtless follow—the "Beethoven," the history of early opera and certain briefer essays, every word of which is golden. The English versions of the "Musiciens d'Aujourd'hui" and "D'Autrefois" are vastly superior to the slipshod rendering of "Jean Christophe," and that of the "Handel" (by the noted English theorist, A. Eaglefield Hull) is fully as good. The enchanting simplicity, the directness, the warmth and diamantine purity of the original are approximated to the closest limit. Truly if Rolland's works were of no other use they would still serve as priceless models of modern literary style.

Mr. Rolland calls his work a "very brief sketch of the life and technique of Handel." Possibly it is that, for it barely exceeds 200 pages. But into that space the writer has crowded a great amount of keen observation and weighty criticism. He promises at some future time to "study Handel's character, work and time more in detail in another volume," inasmuch as "for a proper appreciation of his colossal work many years of study are necessary. . . . Even the indefatigable Chrysander, who devoted his life to this subject, has hardly encompassed the task." Perhaps so. But Mr. Rolland's analysis of Handel, accomplished in a few terse paragraphs, is wonderful for its penetration and exactitude of estimate. The main facts of his life, admirably narrated in a hundred odd pages, yield in interest to the commentary on the composer's artistic personality and various technical aspects of his work. A quotation of a few sentences will serve as a better proof of the quality of Mr. Rolland's conception of Handel than a column of comment. He regards him as "of the kind who drink in the life universal, assimilating it to themselves. His artistic will is mainly objective. His genius adapts itself to a thousand images of passing events, to the nation, to the times in which he lived, even to the fashions of his day. It accommodates itself to the various influences, ignoring all obstacles. It weighs other styles and other thoughts, but such is the power of assimilation and the prevailing equilibrium of his nature that he never feels submerged and overweighted by the mass of these strange elements. Everything is duly absorbed, controlled and classified. This immense soul is like the sea itself, into which all the rivers of the world pour themselves without troubling its serenity. . . . Handel approaches much more nearly than any other in Germany the genius of the south, the

Homeric genius of which Goethe received the sudden revelation on his arrival at Naples."

Mr. Rolland indulges in no vain comparisons between Handel and Bach—fortunately, for the tendency is foolish. As Edward MacDowell once remarked, the two composers had nothing in common save that they were "born in the same year and killed by the same doctor." But he does a valuable service in demolishing the stupid notions about the sinfulness of Handel's plagiarisms. "Handel worked no less with the music of other composers than his own," he observes. "If one had the time to study here what superficial readers have called his plagiarisms. . . . one would see with what genius and insight Handel has evoked from the very depths of these musical phrases their secret soul, of which the first creators had not even a presentiment."

Extremely valuable is Mr. Rolland's discussion of the dramatic element in Handel's oratorios and his demonstration that the creator of the "Messiah" was by no means a "church composer," as so many have affected to find him. And invaluable to singers and editors will be found a study of the paragraphs dealing with Handel's vocal ornamentations and their present usage. His ideas on the subject should be thoroughly digested by every student of musical history. Their justness cannot be controverted.

Mr. Rolland's "Handel" will be all the more welcome to Anglo-Saxon devotees of the master as coming from one of the most eminent scholars of a nation that has consistently held aloof from Handel worship.

H. F. P.

IN his work on "The Art of Player-Piano Transcription,"† Dr. Edward O. Schaaf of Newark, N. J., has written a treatise of technical and artistic importance. Dr. Schaaf does not conceive the player-piano as a mechanical device for producing pianistic effects, with perhaps the doubling of a melody in the octave or the embellishment of a *cantabile* by aimless *arpeggios* and runs. He treats the player-piano as an instrument with a personality of its own, with defects and virtues, with disadvantages and with advantages over the pianoforte.

In the first place, says the author, the player-piano is not a melodic instrument and is not an emotional instrument. Its sphere is essentially that of rhythm, polyphony, and intellect. It is an epic instrument. The ordinary melody with waltz accompaniment as played on the piano cannot satisfy on the player-piano. "Homophony is unsuited to the player-piano, and the stiff machine-like arrangements are not the fault of the player-piano's mechanism, but are due to lack of musicianship betrayed in the transcription." Florid contrapuntal parts must be adroitly introduced, taking their source in some germinal melodic idea, and must be so written as never to obscure the melody or disturb the balance. Dr. Schaaf himself writes his player-piano transcriptions on three staves,

†"THE ART OF PLAYER-PIANO TRANSCRIPTION." By Edward O. Schaaf, Newark, N. J. Printed privately. Pp. 20.

showing how different the transcription is from the music which the pianist plays.

By this means the player-piano is able to remedy the loss it suffers through its inability to reproduce nuances of touch. Not only this, but some effects which are possible only to the orchestra are possible on the player-piano. As a result of all this the instrument becomes essentially epic and intellectual. It is really remarkable that, at a time when men of Max Reger's type have been upholding the intellectual, contrapuntal aspect of musical appeal, the mill in which their grist may be ground should be found in one of the most popular mediums of musical enjoyment.

As a result of its nature, the author continues, the player-piano has an advantage over other instruments in its brilliance and richness, its gorgeousness of effect, its inimitable *legato*. No human performer can produce the perfect *legato* of the player-piano, or play a trill in octaves and a melody beneath it and a series of chords at the same time. And so, as Dr. Schaaf states in concluding his essay, the player-piano may be made to lose that irksome mechanical effect which has caused musicians to cry out against it.

The player-piano now opens a field in music that will attract the serious attention of the musical world, for, whether or not Dr. Schaaf so intended it, he has contributed in his "Art of Player-piano Transcription" a great deal to the popularization of the music of the intellect, a music which has been in this country only too little known. It is an important step in the democratization of music.

PHILIP GORDON.

Beatrice Harrison, the English 'cellist, has contributed \$750, the proceeds of a recital she recently gave at Sunderland House, London, to the British Prisoners of War Fund.

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*"HANDEL." By Romain Rolland. Translated by A. Eaglefield Hull. Cloth, 210 pp. Published by Henry Holt and Co., New York, 1916.

Volpe Institute of Music to Begin Its Work This Autumn



Mr. and Mrs. Arnold Volpe and, in the Center, Leopold von Auer, the Famous Violin Master, at Loschwitz, near Dresden, Germany

NEW in the ranks of New York's musical institutions this fall will be the Volpe Institute of Music, of which Arnold Volpe, the noted conductor and violinist, will be the head. It will be an institution of high standards, where a thorough musical education may be obtained in all departments. The school will open on Sept. 15 at 146 West Seventy-seventh Street.

Unusual success as a teacher has marked Mr. Volpe's work over a period of years, and many excellent orchestral violinists in leading symphonic organizations in America have received their instruction from him. Mr. Volpe was probably the first pupil of Leopold von Auer to receive prominence in the violin world of this country. Long before Professor Auer had sent out into the concert world Mischa Elman, Kathleen Parlow and Efrem Zimbalist, Mr. Volpe had made many musicians in New York acquainted with the method and ideas of Professor Auer.

The faculty, which is not completely chosen yet, will be announced soon and will contain many distinguished teachers of all departments. Mr. Volpe's experience as an orchestral conductor and the splendid work which he has done as conductor both of the Volpe Symphony Orchestra and the Young Men's Symphony Orchestra, testify to his superior

musicianship, and will be of immense value to those who are in the orchestral class at the Volpe Institute. It has already been called to Mr. Volpe's attention that the initials of the school spell the word "vim."

SINGS FOR CANADIAN TROOPS

Dora Gibson Appears in Concert Under Duke of Connaught's Auspices

Dora Gibson, the English soprano, has been spending her first summer in America, dividing her time between the mountains and the sea. She spent some time camping and fishing at Lake Abitabee, Quebec, but latterly has been stopping with friends at Swampscott, Mass. While in Canada Miss Gibson sang at a special concert given under the patronage of the Duke and Duchess of Connaught, a farewell to the Canadian soldiers leaving for France. It was the second time within the year that Miss Gibson had sung for their Royal Highnesses, for following her successful recital at the Chauteau Laurier, Ottawa, last spring the prima donna was invited to sing for the Duke and Duchess and Princess Patricia at Rideau Hall, the official home of the Canadian Governor-General.

A current engagement of Miss Gibson is as soloist at the Symphony Hall opera concerts in Boston, under the direction of C. A. Ellis. Her first New York appear-

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ance will be made early in the season at one of the Tuesday Salon musicales to be given at Sherry's under the direction of Mrs. A. D. Bramhall.

Appointments for Cincinnati Conservatory Graduates

During the last week a number of Cincinnati Conservatory students have received important appointments on the faculties of large musical institutions. Margaret Poindexter, graduate of Marcian Thalberg's class, has been elected teacher of piano and harmony at Waterman Hall, Sycamore, Ill. Mary Dowdy, pupil of Signor Tirindelli, has accepted the position of teacher of violin at Simmons College, Abilene, Tex. Mary Alice Spencer, certificate pupil of the public school music department, will hold the position of supervisor of public school music at Victoria, Tex.

Open Opera Season in Bowery Section

A season of opera scheduled to run at least a week began at the National Theater, on Houston Street, New York, on the evening of Labor Day. "Aida" was the opening attraction, and a very large audience applauded vociferously. The performance does not call for serious critical consideration. Carlo Peroni conducted and the leading rôles were taken by Maria Christiani, Beatrice Cadorna, Davis Silvani, Jose Alvarez and Pietro de Biasi.

OPEN PITTSBURGH SERIES

Sue Harvard Heard with Leps Orchestra at the Exposition

PITTSBURGH, PA., Sept. 4.—Pittsburgh's mid-season of music opened last Wednesday night in Exposition Hall, where for the next two months or longer concerts will be given afternoon and night, four a day, by prominent orchestras and bands. The Wassili Leps Orchestra of fifty pieces played the opening concert, and among the offerings was the overture "Domitian," by the late Fidelis Zitterbart of Pittsburgh, who, when he died, left hundreds of compositions, many of which had never been heard at a public performance. The number was received with greater enthusiasm than anything played. Wagner's Overture "Rienzi," Beethoven's Fifth Symphony and the Largo from the New World Symphony by Dvorak were also played.

Sue Harvard was the soprano soloist, and sang the aria from "Tannhäuser" and received an ovation. The program concluded with Tchaikowski's march "Solonello." Miss Harvard sang every night last week and at the three matinees, and her work was a pleasing revelation.

E. C. S.

Paul Althouse will be heard for the first time in his career in Hartford, under the management of George F. Kelley, on March 13.

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TREUMANN IN NEW STUDIO

New York Teacher of Piano to Open Season in Larger Quarters

When his season opens on Sept. 15 Edward E. Treumann, the New York teacher of piano, will be located in new quarters in the St. Nicholas Building, at St. Nicholas Avenue and 162d Street. The studio is exceptionally large and



Edward E. Treumann, Teacher of Piano

well suited to the giving of recitals by the advanced students, which are a feature of Mr. Treumann's classes each season. The recital room will have a seating capacity of 200. This change to larger quarters is due to the ever increasing class that Mr. Treumann has built up, the enrollment for the coming season being the largest he has had during his many years as a teacher in this city.

Minnie Silverman, an artist pupil of Mr. Treumann, will make her New York debut in recital in the late fall. Other advanced students of this teacher are Dinah Silverman, Solly Dicker, Rose Blaine, Selma Marks, Florence Harrison, Mary Murphy, Milton Feltenstein, Sidney Feltenstein and Antoinette Moeller, all of whom will be heard in recital at his studios during the coming season.

Mr. Treumann has returned from a five-weeks' stay in the Adirondack Mountains, where the snapshot reproduced above was taken.

Albion Instructor Called to New Post in Milwaukee School

Carleton Henry Bullis, head of the departments of theory and organ at Albion College Conservatory, Albion, Mich., has been appointed instructor in theory in the music department of the state normal school at Milwaukee, of which W. Otto Miessner is director. Mr. Bullis is a graduate of the Milwaukee Normal School and of the Wisconsin Conservatory of Music, where he studied

organ under Wilhelm Middelschulte of Chicago. Later he attended Northwestern University at Evanston, studying theory in the School of Music with his regular course in the College of Liberal Arts, subsequently going to Albion to take up the work which he is now leaving. Albion has secured Otto Hirschler to succeed Mr. Bullis.

A NEW JERSEY CONCERT

Various Artists Unite in Program in Beacon Beach

A concert was given on Friday evening, Aug. 25, at Beacon Beach, N. J., under the auspices of the Tennis Club by Mrs. J. Bertram Fox, soprano; Margaret Rogge, contralto; Max Jacobs, violinist, and J. Bertram Fox, baritone.

Mrs. Fox sang exquisitely songs by Arne, Clutsam, Grieg's "Im Kahne," Mrs. Beach's "June" and joined with Miss Rogge in Hildach's duet, "The Passage Bird's Farewell." Miss Rogge sang songs by Rubinstein, Grieg, Phillips and Franz and was well received. Mr. Fox, who played the accompaniment for the other singers, offered Margetson's "Tommy Lad," Whiting's "Fuzzy Wuzzy" and made an excellent impression. In pieces by Kreisler and Nachez Mr. Jacobs won cordial applause. He also supplied the obligato for Mrs. Fox's fine singing of Bizet's "Agnus Dei." The program closed with Bishop's trio, "Sleep, Gentle Lady," sung by Mrs. Fox, Miss Rogge and Mr. Fox. Otto Bauer presided at the piano for Mr. Fox.

URGES BIG PARK ORCHESTRA

Nahan Franko Suggests Formation of Body for Summer Music

Nahan Franko, the New York violinist, who in 1919 will celebrate the fiftieth anniversary of his first appearance as a violinist before the public, writes of the possibilities of giving New York a summer symphony orchestra of 100 pieces. "It is possible to secure in New York during the summer months," declares Mr. Franko, "many members of the best musical organizations for a series of free concerts, while the great singers and instrumentalists then idle will be glad to give their services free for public appearances. I want to see some philanthropically inclined individual or individuals give the money toward this great purpose of reaching the countless music-lovers in the city."

None but the Fairest Pupils Kissed by Liszt

How many teachers have their feminine pupils so neatly catalogued as did Franz Liszt? J. Cuthbert Hadden repeats in the *Musicalian* an observation of the late Emil Liebling concerning the Abbé's classes at Weimar. Liszt, wrote Mr. Liebling, "shared with General Sherman and Bismarck a naïve fondness for kissing pretty girls, and there seemed no lack of suitable material. He exhibited rare judgment in knowing just where to draw the line, and if 'twas but a faded flower who presented herself, she had to be content with the privilege of kissing his hand."

When Borodin, the Russian composer, hunted up the Abbé at Weimar, he found him "with fifteen pupils a day, mostly women. If a feminine pupil did well, he kissed her on the forehead, and she kissed his hand. If she were young and pretty, he would kiss her—well, not on the forehead."

Musicians from Many States in Oscar Seagle's Summer Colony



Oscar Seagle's Teachers' Class at Schron Lake, N. Y.

FROM practically all parts of the country teachers have come to be members of the Teachers' Class of Oscar Seagle's colony at Schron Lake, N. Y. These, with the other pupils, have made up this summer one of the largest and most interesting colonies which Mr. Seagle, the distinguished baritone, has ever had charge of in this country. Some exceptionally fine work has been done and the summer season has been a distinct success for both teacher and students.

The group picture reproduced herewith was taken on the shores of the lake

and shows the following members of the Teachers' Class. Seated from left to right, Harry Davidson, tenor, Valley City, N. D.; Lawrence Flinn, tenor, Springfield, Ill.; Mr. Seagle; William Preston Phillips, baritone, Lake Forest University, Ill.; next row from the left, Miss H. Miner, soprano, New York; Esther White, soprano, Summit, N. J.; Mrs. J. B. Crowley, alto, Columbus, Ohio; Clara Williams, soprano, Minneapolis, Minn.; back row, from the left, William B. Downing, baritone, University of Kansas; Louise Pace, soprano, Corsicana, Tex.; Harold Kellogg, basso, Dallas, Tex.; Margaret Clement, alto, Boston; David A. Soderquist, baritone, New York.

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AFTER completing one of the most successful teaching sessions in his career, William S. Brady returned to New York the latter part of August from Denver and is already busy teaching at his studios in West Seventy-second Street. Mr. Brady received an offer from Mrs. Bessie Dade Hughes and Mrs. Florence Lamont Abramowitz, two prominent Denver singers, who had studied with him in New York, to go to Denver this summer and teach in their studios. This offer Mr. Brady accepted and for five weeks he taught a class of sixty. On his return, speaking with a representative of MUSICAL AMERICA at his studio, he said: "The voices out in Denver I found of splendid quality. I had the pleasure of having many of the most prominent singers there studying with me, among them—in addition to Mrs. Hughes and Mrs. Abramowitz—Mrs. Teresa MacDonal, Mrs. Louis Reilly, Mrs. L. O. Scott, Mrs. Siechrist, Mrs. Nelson, Dr. McKeown and Dr. Vroom.

"I was delighted to have as visitors to my studio Hattie Louise Sims, Louis Reilly and Dr. Vere S. Richards, vocal teachers of high standing. Also F. N. Innes, the noted bandmaster. Everywhere I went I found wonderful hospitality and I cannot say too much about the splendid interest in music shown in this Colorado city."

Mr. Brady has been asked to return and teach there next summer. A half

dozen of his Denver pupils have followed him to New York, including C. R. Parsons, the young lyric tenor (a pupil in Denver of Dr. Richards), who won the prize offered by the Denver Times for the best male singer in Colorado, and Nettie Vélie, a pupil of Mrs. Hughes, who has already been engaged by Joe Weber for a leading rôle in the "Only Girl" company.

On his way East Mr. Brady stopped in Chicago, where he was entertained by his pupil, Kate Condon, the noted contralto of the Gilbert and Sullivan Opera Company. In Indianapolis he was the guest of Nannie Love, a leading vocal teacher of that city. While in Cincinnati Mrs. Adolph Klein, one of that city's prominent music-lovers and amateur musicians, gave an informal reception for him. This season Mr. Brady will present to the public five of his artist-pupils, Miriam Ardini, who recently won great favor as soloist of the Claassen concert in Central Park; Rose Laurent, who made her New York debut in recital last winter; Florence Seligman, Maurice Cowan and Hilda Goodwin.

Paul Reimers Gives Private Recital at Southampton

Paul Reimers, the lyric tenor who has been called "the master of chanson, lieder and folk-song," has been staying with Mr. and Mrs. Stephen Pell at Southampton, Long Island. On Sept. 3 he gave a private song recital at the home of Mrs. H. H. Rogers. His program was largely made up of folk songs collected by Mr. Reimers from international sources.

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RABINOFF OPERA PLANNED FOR SAINT LOUIS

Performance of Verdi's "Requiem" with Stars as Soloists a Possibility

ST. LOUIS, Sept. 28.—Announcement has just been made that the Boston National Grand Opera Company, under Max Rabinoff, will appear here at the Odeon in four performances on Dec. 7, 8 and 9 with a complete cast of stars and Russian Ballet. A performance of Verdi's "Requiem" will probably be given on the Sunday evening following and the soloists will be the leading members of the company. It is probable that one of the Russian operas which Rabinoff is going to produce, as well as Mascagni's "Iris"

with the little Japanese prima donna, Tamaki Miuri, will be included in the short repertoire for St. Louis.

Considerable interest is being taken in the two performances of the Ellis Opera Company which will be heard at the Coliseum on Nov. 1 and 2. Elizabeth Cueny, the local concert manager who is handling the attraction for Mr. Ellis, has had numerous requests from the nearby cities for seats.

The Heink Conservatory has opened spacious quarters in the Studio Building, Taylor and Olive Streets, and has enlarged its faculty to meet the demands of increased registration in the school. Felix Heink is at the head. H. W. C.

A Hungarian boy named Stephen Partes, a pupil of Hubay, is the latest violin prodigy to make a success in Berlin.

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DEFEND SAN ANTONIO MUSIC STANDING

Facts Concerning Texas City's Progress Cited as Refutation of Interview in Brooklyn "Eagle" in Which Arthur Claassen Is Quoted as Saying that Community Was "Musical Wilderness" Until He Went There Two Years Ago

SAN ANTONIO, TEX., Aug. 31.—There recently appeared an article in one of the papers of San Antonio, taken from the Brooklyn *Eagle*, in which Arthur Claassen, the conductor of the San Antonio Symphony Orchestra, is quoted as saying that when he came here two years ago San Antonio was a "musical wilderness," and added that he had put San Antonio on the musical map.

The musical development of a city of 125,000 inhabitants is scarcely attained in two years, nor is it brought about by one man; it is rather due to the best efforts of many musicians of high attainments and the co-operation of many public-spirited citizens. This fact stands out more boldly when the following facts are considered:



Touring South and Middle West, January and February. New England, New York, Pennsylvania and Canada in March. There are but few remaining open dates.



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San Antonio has ten seminaries and schools that have maintained musical departments for from about ten to forty years, and each of these schools has from one to several music teachers and a list of pupils that runs up into the hundreds each year.

Its Music Teachers

San Antonio has many private music teachers that have large classes. At least a dozen of these teachers have statewide reputations and have pupils that have made excellent reputations as teachers, while still other pupils have become known as artistic performers. Among these teachers are at least half a dozen who are composers and a few have been known as such for several years.

The city has had an orchestra for many years, and it might be added that a former conductor of this orchestra is now conducting some of the musical organizations of New York and Brooklyn that were formerly conducted by the present conductor of the San Antonio Orchestra.

The German Singing Societies of the State were organized here (virtually) over half a century ago, and one branch of these societies is perhaps responsible for the coming here of the musician referred to above. It is commendable that the general State meeting this year showed as much progress as former meetings did over previous ones—the direction of the music of this State gathering being the culminating work of this conductor.

Noted Artists Heard

Several large musical clubs have flourished in San Antonio for years, and their influence has been widely felt. These clubs and individuals and other bodies have been bringing artists to San Antonio for perhaps half a century—Paderewski having come here in 1894, and such other artists as Schumann-Heink, Fritz Kreisler, Alma Gluck, Mischa Elman, Rudolph Ganz, Florence Hinkle, Hans Richard, Nordica, David Bispham, Gadske and hosts of others. Some have appeared here from two to three or four times in recent years. Rarely has a season passed for more than a quarter century when from three to a dozen artists have not been heard by enthusiastic San Antonio audiences. Then such great organizations as Damrosch's Orchestra, Sousa's Band, St. Louis Symphony Orchestra have been heard here one or more times.

In most seasons for perhaps for two or three decades there has been grand or light opera for from a few nights to almost a month.

San Antonio has five large music houses, at least one of which has been in existence since 1866.

The San Antonio public schools have for some time maintained an efficient music-teaching system.

Oratorio Given

Oratorios have been presented for many years. The San Antonio Festival Society has given two midwinter festivals, presenting "The Messiah" and "Elijah" with a number of noted soloists. The society is still doing splendid work and making elaborate plans for the coming season. Among the music teachers of San Antonio are pupils of Joseffy, Leschetizky, Ansorge, Kortschak, Moszkowski, Philipp, Hartmann, Witherpoon, Sherwood, Mickwitz, Musin, Ganz and many others.

San Antonio has many public-spirited citizens who have liberally contributed of their time and means to the development of music—among these the long and well directed work of Mrs. Eli Hertzberg and also that of many others.

There are several large pipe organs in the churches as well as in amusement halls.

San Antonio has a municipal band that under efficient direction has had much influence on civic improvement.

Several stores and hotels maintain orchestras.

Leading musical papers of the United States have for years maintained correspondents in San Antonio and constantly give out news of musical happenings here.

To John C. Freund, the musicians of San Antonio feel grateful, for it is through such excellent papers as *MUSICAL AMERICA* that the musical growth of any city can become widely known.

London has a women's chorus that calls itself the Prima Donna Ladies' Choir.

Tempting Concert Series Arranged for Albany by Manager Franklin

ALBANY, N. Y., Sept. 4.—An unusually brilliant series of musical events for the season has been arranged by Ben Franklin, concert manager. He has engaged the Boston National Grand Opera Company, New York Philharmonic Orchestra, three appearances of the San Carlo Opera Company, a matinée and evening performance of the Ballet Russe under the direction of Nijinsky, Maud Allan, the dancer, with a fine supporting company and an orchestra of forty men, and concerts by Mme. Alma Gluck, Mme. Julia Culp, assisted by Coenrad V. Bos, pianist; Albert Spalding, violinist; May Peterson, soprano, and Louis Graveure, baritone. Mr. Franklin also expects to present Isadora Duncan, the classic dancer, during the season. He will also manage concert series in Schenectady, Troy and Pittsfield, Mass. During the summer he gave a series of concerts at Convention Hall, Saratoga Springs, with the following artists: Mme. Schumann-Heink, contralto; Alma Gluck, and Anna Case, sopranos, with Charles Gilbert Spross, pianist, and Mischa Elman, violinist.

Wife of Ex-Governor Slaton Gives Reading at Sulphur Springs

WHITE SULPHUR SPRINGS, W. VA., Sept. 2.—At the concert given recently for the benefit of St. Thomas's Episcopal Church a representative gathering attended. Mrs. John M. Slaton of Atlanta, wife of ex-Governor Slaton, gave a reading from "Idylls of the King," which was received with great applause. Blatchford Kavanaugh and Marguerite Dougherty sang a number of songs, and the "Riley" was danced by the Misses Frances and Bertha Clark, Annie Laurie Warmack, Catherine Burdette, Dorine Fitzgerald, Alice Preston and Edmond Anderson and Kellogg Bradley.

TO AID DESTITUTE MUSICIANS

Jean Verd Will Give New York Concert to Help Paris Families

The French pianist, Jean Verd, who was one of the organizers of the Society in Paris for the Relief of Destitute Musicians and their families, recently received a letter from its president, Mme. Piazza-Chaigneau, telling him of the local music events taking place in Paris in behalf of the society, and also stating 35,000 francs as the amount it has thus far raised, largely through concerts, and has given away.

It was in January, 1915, that the society's first concert took place. It was given at the home of Mrs. Edith Wharton in Paris, and Mr. Verd, who was on the eve of his departure for this country, collaborated in presenting the program with Mme. Povla Frisch and Vincent d'Indy. The sum of 800 francs was realized. The patrons of the society include Gabriel Fauré, Claude Debussy, Harold Bauer, Edith Wharton, Camille Chevillard and Vincent d'Indy.

During the coming winter Mr. Verd is to arrange a concert for this Paris society which will be given at the residence of a prominent New York society woman.

Opera Employees Invite Stars to Annual Frolic

The employees of the Metropolitan Opera House will give their "annual frolic" on Saturday, Sept. 9, at Donnelly's Grove, College Point. Music will be furnished by the Metropolitan Stage Band of forty pieces. Farrar, Gadske and Alda and other opera stars have been invited.

Mme. Melba has been recovering from a severe attack of influenza at her home in Australia.

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1909—With Leopold Auer in Petrograd.
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With That Brief Period of Training, Professor at N. Y. U. Summer School Aims to Prepare Supervisors to Teach the Instrument to School Children—Seemingly Impossible Task Undertaken with Aid of Wire Strings, Improved Chin Rest, Non-Slipping Peg and Finger Chart

IT seems almost incredible that one can learn to play the violin in thirteen lessons. Yet Prof. Albert G. Mitchell of the New York University Summer School has proved that it is quite possible. The violin, as we know, is the *bête noire* of all music as to difficulty of mastering it, and only after several years of patient toil does the performer acquire any degree of skill. Professor Mitchell, who recently conducted a class in violin playing at the N. Y. U. Summer School, will tell you that it is not his purpose to turn out virtuosi. His aim is to teach the rudiments of violin technique in such a clear, concise manner that his students will be able to impart the knowledge to children in the schools.

His chief aim is to spread a love of music; to give people the opportunity of enjoying music through performance; as he says, to create intelligent audiences for the opera houses and the concert halls, audiences that have been trained to love music and to seek it from their youth. Professor Mitchell's students are chiefly supervisors of music, who plan to teach youngsters the elements of violin playing. As the prospectus states, "the fingers of some East Side ragamuffin, trained to feel at home on the strings of a cheap violin at school may eventually weave for us an enchanting texture."

Not Musical Quackery

At first sight, a scheme to teach an instrument in so-and-so many lessons has the flavor of musical quackery—of sensational correspondence school methods of imparting information. For the doubter's benefit, be it said, the Mitchell method in class violin playing was introduced several years ago into the Boston public schools, where Professor Mitchell is assistant supervisor of music. It is now authorized as a part of the regular school work.

Of course, you will say, "The scheme is splendid, but how is it done?" Imagine yourself for a moment in the library of New York University, where a demonstration of Professor Mitchell's Class Violin Playing is in progress. Professor Mitchell is at the piano, and around him are a dozen violinists, each before his music stand. Remember that not one of these players had held a violin in his hands two weeks previously. They tune up and begin to play in unison. In this method there is no individual instruction;



Professor Albert G. Mitchell of the New York University Summer School Training a Class of Music Supervisors to Teach the Violin to School Children

students are taught in classes of twelve. You notice the smooth bowing, the almost perfect intonation, the fine rhythmic sense, and you wonder at it all. You may think, "Perhaps they have been drilled in this particular piece, and know it mechanically." No such thing. The players are commanded to play at sight an entirely unfamiliar number, and do it well. The tunes are simple, the positions are easy, and still the accomplishment is remarkable.

Uses Mechanical Aids

Only when Professor Mitchell explains the method to you, can you grasp the possibilities of his simplified systems. For instance, the strings are wire. Catgut, as you know, will snap easily, especially when subjected to the strenuous bowing of the beginner. Next in order is the improved chin rest. Under the violin is a device that hugs the shoulder, so that it is impossible, to hold the violin at anything but the proper angle. "You see," explained Professor Mitchell, "there is no straining of the neck, no use of the handkerchief, nothing at all to complicate matters. The pupil must hold his instrument correctly from the outset."

The next patent device is the non-slipping peg. When the string is tightened, it remains so. Tuning up is thus very much simplified, for the peg is always in the position in which it was last adjusted.

But here is the *pièce de résistance* in improvement. It is the finger chart, Professor Mitchell's own invention. This chart is pasted on the neck of the violin and indicates exactly where the notes are on the finger board. If you want "A" or "G," simply press down on the space indicated, and you have the desired tone. As Professor Mitchell says, "I let them keep the finger charts on

until the fingering becomes automatic. Then the chart wears off just from use. You can see that the pupils did not depend upon the chart to determine the notes in the sight-reading exercise. Obviously their entire attention was devoted to looking at the printed page."

An Excellent Mechanic

Professor Mitchell is an excellent mechanic, besides being a splendid musician. He is ready with a supply of pegs, shoulder braces, chin rests, strings and other appliances, which he can adjust the moment anything goes wrong. He has been working on his improvements for years, perfecting and polishing until he has reached the present method, in which he places implicit confidence.

"Many years ago in England (Professor Mitchell is an Englishman) I saw several hundred children playing the violin in unison at the Crystal Palace," he said "and the sight was a thrilling one. If the children in England can perform a feat of this kind, I said to myself, why cannot the children in America equal it, if not excel it. It became my dream to instill the love of music into the American children, and I am in a fair way to realize my aim. By introducing the method into the public schools of Boston, hundreds of children have grown to love music and to want to perform."

"You cannot realize the rivalry that exists between the children," continued Professor Mitchell. "The violins are jealously guarded, and it is sacrilege for one to touch the other's instrument. If our school children are brought up in an atmosphere of music, the problem of your empty concert hall will be solved."

Book on the Subject

Professor Mitchell met with little opposition in introducing his system into the Boston public schools. Educators

realized the tremendous value of the training as mental discipline, and ranked it equal to mathematics or other of the standard studies. Mastering the system requires concentration of the highest type, but the pleasurable nature of the work makes it very palatable food for the student. Professor Mitchell's book, published by the Oliver Ditson Company, is a model of clearness and logic. Step by step the system is built up, so carefully that the advance is scarcely noticeable. One difficulty after another is mastered, until, in a comparatively short time, an amazing degree of proficiency is acquired. Professor Mitchell is most certainly a believer in "Democracy in Art."

HARRY BIRNBAUM.

New Quarters for Aborn Operatic Classes

Milton Aborn's Classes for Operatic Training have increased so much in membership that he has been obliged to find larger quarters. Consequently he is moving this one-year-old institution to 11 East Forty-third Street, where it will have much more space than in its former home on Seventy-second Street, with still more available space in which to grow. As Mr. Aborn says, the classes will be in good company, for the building adjoins the Schirmer building, is opposite the House of Ricordi and is "right around the corner" from MUSICAL AMERICA. While the Aborn Classes began a year ago with thirty-two pupils and ended the season with seventy, the total number who attended during the season, some for one term and others for longer, reached 162. Mr. Aborn states that from present indications the attendance will be nearly twice as great during the coming season. The Aborn Classes will begin the first term of their second year on Oct. 2 in the new studios.

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Lilli Maurer Offen, the New York vocal teacher, is resting at Katonah, N. Y., and will reopen her studio on Sept. 12.

Christine Miller, the distinguished contralto, will give a song recital at Huntington, W. Va., in the City Auditorium, March 26.

Charles N. Boyd of Pittsburgh gave the opening recital on the Hinners organ in the Stealey Heights M. E. Church, at Clarksburg, W. Va.

It is said that Christie MacDonald will probably emerge from several years' retirement to sing in the operetta which is being written by Fritz Kreisler.

Daniel H. Wilson's pamphlet, "Harmony," for the use of piano, violin, vocal and orchestral students, is receiving much praise from teachers in Portland, Ore.

Charles Wakefield Cadman, the composer, and Princess Tsianina are to give their lecture song recital for the Clef Club at Northampton, Mass., early in November.

Paul Reimers, the tenor, was soloist at a musicale given by Mrs. Henry H. Rogers, at her cottage in Southampton, L. I., on Sept. 3. Maurice Eisner was his accompanist.

Arnold Lohmann, violinist, has been named musical director of the new Strand Theater of Scranton, Pa. Mr. Lohmann recently returned from an extended concert tour.

A musicale was given at Sol Duc, Wash., by Phillip K. Hillstrom, baritone, and Helen Trumbull, pianist, of Seattle, Wash., Aug. 1, to a large and appreciative audience.

Bertha Hebert of West Warren, Mass., has been elected supervisor of public school music in Hampden, Mass. Miss Hebert will also supervise the music for the Wilbraham schools.

At Saratoga, N. Y., Mrs. Frederick Robert recently gave a reception for Mrs. Hortense Hibbard Howard, the well-known pianist from New York. Mrs. Howard played delightfully.

Mrs. Lena W. Chambers of Portland, Ore., has returned from Chicago, where she attended the Perfield Summer Normal School. She also arranged for the second edition of her books, "Piano Technique in a Nutshell" and "First Travels in Piano Land."

William T. Wendell, director of municipal band concerts, Albany, N. Y., has organized a police band with thirty-four members. The following officers have been elected: Archie House, president; M. J. McCaffrey, vice-president; Stephen Trumbull, secretary; George Sigsbee, treasurer.

Mrs. Barbour Sonntag of New York gave a delightful musicale on the morning of Aug. 28 at White Sulphur Springs, W. Va. Mrs. Sonntag has a finely trained mezzo-soprano voice, and her varied program was received with much enthusiasm. Mrs. Charles D. Clark of Philadelphia was the accompanist.

Marguerite Watson Shaftoe, a pupil of Harriot Eudora Barrows, the well-known Boston vocal teacher, has received appointment to the position of soprano soloist in the choir of the First Congregational Church, Providence, R. I., filling the vacancy made by Geneva Jefferds, who has gone to the Old South Church, Boston.

Nancy Copeland Goodyer, for some time contralto soloist at Plymouth Church, New Haven, Conn., was married on Aug. 26 at Christ Church, that city, to Alfred Winchester Andrews. Harry J. Read played an attractive program of works by Rubinstein, Nevin, Dvorak, Soderman, Elgar, Brahms, Wagner and Thomas while the guests arrived.

Harley Hamilton is orchestrating a new opera by Carlos Troyer of San Francisco, says the Los Angeles Graphic. The latter has made for himself a name as arranger of Indian themes, especially of the Zuni Indians. The opera is named "Zuniana."

A concert was given at the Hotel Traymore, Atlantic City, on Sept. 8, in aid of the Organized Charity of Atlantic City. Mme. Angelene Ostrander Kroll, mezzo-soprano; Jacques Renard, cellist, and the hotel orchestra, augmented by members of the Philadelphia Orchestra, participated.

A pianola recital was given at the Cedarhurst Country Club, Cedarhurst, L. I., Saturday, Aug. 12, by the Aeolian Players, under the direction of Gerard Chatfield, comprising Louise Stallings, soprano; Sylvia Bromley, Ruth Cramer and Sybil Maitland, in costume dances; Harold L. Quantin, at the vocalion, and Gerard Chatfield, at the pianola.

The following eminent artists will appear at the evening series of the Tuesday Musicales of Rochester, N. Y., which will be held in Convention Hall on Nov. 10, Jan. 31 and March 21: Emmy Destinn, Efreim Zimbalist with Elena Gerhardt and Harold Bauer with Ossip Gabrilowitsch. Rudolph Ganz, the Swiss pianist, will appear at one of the morning series.

The last evening concerts in the Seattle city parks for this summer were given recently. Wagner's Band played a fine program, including a very meritorious composition, "The Dragon Hunt," a descriptive piece by F. Fraenzl, a Seattle composer. Mr. Fraenzl conducted his own composition. The King County Musical Educators' Association of Oregon gave a picnic on Aug. 28. Nearly 200 musicians attended.

Margaret Alexander, soprano; Jeanne Hunter Tanner, contralto, and John E. Daniels, tenor, are three members of a quartet from Boston, known as the Scottish Musical Comedy Company, which is to tour the country this season giving a Scottish program. Their sketch is based on the Robert Burns poem, "Cotter's Saturday Night," which serves as a vehicle used for the introduction of a number of interesting old Scotch songs.



William Taylor Francis

William Taylor Francis, composer and musical director, for many years with Weber and Fields and later with Charles Frohman, died on Sept. 4 in St. Vincent's Hospital, New York, of a complication of diseases.

Mr. Francis had a great number of compositions to his credit, one a comic opera, "The Rollicking Girl." He wrote many songs for the Weber and Fields attractions.

Ill-health caused his retirement as musical director of the Frohman companies six years ago.

Mr. Francis was fifty-seven years old and was born in Mobile, Ala. He entered theatrical work after finishing his musical studies in this city. Besides his wife and daughter, Marie Francis, he leaves a son, William Taylor Francis, Jr., who is a member of the cast of "Sybil," now playing at the Empire Theater.

Mr. Francis was a member of St. Cecile Lodge, F. and A. M., and of the Lambs. He was long interested in the informal events and entertainments that were given by the Lambs for members and friends, and had written several numbers

Margaret Loner, assisted by the Empire Orchestra of Amsterdam, gave a concert in the Reformed Church at Minerva, N. Y., on Aug. 18 for the benefit of the Ladies' Aid of the Methodist Church and the "U" Society of the Reformed Church.

Carl Schlegel, baritone of the Metropolitan Opera Company, gave an excellent recital at the Father Mathew Building, Pittsfield, Mass., on the evening of Aug. 25. He was accompanied by William S. Larkin, who also played several difficult solos brilliantly.

Among the teachers who have been kept busy in Portland, Ore., through the summer is Mrs. Carrie R. Beaumont, director of the Carrie Jacobs Bond Club. George H. Street and his bride have a cottage at Seaview. J. Ross Fargo is at Long Beach. Rose Courson Reed has been in Seattle and California.

At the annual Welsh Day in Scranton, Pa., Bauer's orchestra gave a fine concert prior to the afternoon's program. Miss Bash, of Taylor, lead the singing of Welsh hymns. In the evening the program was also preceded by a band concert. Several numbers were given by the Dr. Parry Male Voice Party, directed by David Jenkins.

Robert W. Stevens, who has charge of the music at the University of Chicago, closed the 1916 public lecture program with a piano recital in Mandel Hall, Chicago, Friday evening, Aug. 25. Mr. Stevens played the "Sonata Pathétique" by Beethoven, a Prelude, Barcarolle, Valse in A Flat, Berceuse and Andante Spinto and Grand Polonaise by Chopin, and numbers by Debussy, Scriabine, Pratt, Dewey, Sherwood and Raff.

Bertha Barnes, mezzo-contralto, and Elizabeth Siedhoff, pianist, of Boston, gave a joint recital in the ballroom of the Winthrop Arms Hotel, Winthrop Highlands, Mass., on Aug. 21. Miss Barnes sang groups of English, French and German songs, and Miss Siedhoff played pieces by Tchaikowsky, Grieg, Schubert, Vogrich and Nevin. Miss Barnes's English songs were all by American composers, viz., Chadwick, Crist, Gilberté, Cadman, Mabel Daniels, Worrell and Strickland.

William L. Glover has been re-engaged as director of the Emma Willard Conservatory of Music, Troy, N. Y., which will reopen for the twenty-third year on Sept. 11. Last year's faculty will remain unchanged, the instructors in piano being Professor Glover, Mrs. Annie Hagen Buell and Helen J. Fancher. The vocal department, including the newly organized opera class, will be under the direction of S. Grahame Hobbes, and Dr. Frank Sill Rogers of Albany and Winifred Podmore will give organ instruction. The theoretical and composition classes will be in charge of Professor Glover.

which were dedicated to the organization and various members.

Charles Frederick Smith

LONDON, Aug. 21.—The death is announced of Charles Frederick Smith, who has been for many years organist of Salisbury Cathedral, and was a familiar figure to all visitors. Many Americans have expressed appreciation of his playing. He died at his residence, The Close, after having lived there and presided at the Cathedral organ for more than thirty-two years.

Mrs. Odile Goddard Frost

Mrs. Odile Goddard Frost, a well-known organist of Chicago and the wife of Philip Prescott Frost, author, of Evanston, died at the Evanston Hospital in August. Mrs. Frost had been ill for some months and recently had to undergo an operation. She had been an instructor in organ and piano since her graduation from the Northwestern School of Music in 1909. Mrs. Frost was born in Evanston twenty-eight years ago, the daughter of the Rev. and Mrs. Marcellus E. Goddard.

Melville C. Milliken

Melville C. Milliken, a composer, died on Aug. 16 at the home of his daughter, Mrs. O. D. Fellows, Brookline, Mass. Mr. Milliken was born in Portland, Me., eighty-five years ago. Early in life he developed a deep interest in music and for a number of years was an organist in churches in Portland and Augusta. In 1850 he married Evelyn Kimball of Portland. She died eighteen months ago. Mr. Milliken is survived by his daughter and two sons.

In Atlantic City, N. J., a concert given recently in the music hall of the Hotel Schlitz was attended by an enthusiastic assemblage, the principal soloist being Ernesto Verde, the operatic tenor. Mr. Verde will make a tour of the West, giving recitals at state fairs in Hamlin, Minneapolis, Minn., and Oklahoma City, returning to Atlantic City for a fall season of engagements. Frederic Hall, musical director of St. James' Episcopal Church, played a solo and was accompanist for Mr. Verde.

At the conference of the National Society, Daughters of the American Revolution, held in Seattle, Wash., Aug. 12, at a reception given Mrs. William Cummings Story, president of the organization, many of the musical numbers were by local composers and authors, including "Flag Salute," words by Francette Plummer Waring, music by James Hamilton Howe; and "Washington Beloved," words by Prof. Edmund S. Meany of the University of Washington, music by Reginald de Koven. This song is the State song officially. Pauline Turner's song, "My Washington," was also sung.

Summer music schools, politics and picnics are filling up the time of the musicians of Seattle this summer. Besides the classes at the Cornish School of Music conducted by Calvin B. Cady, Mrs. Elsie McCoy and Boyd Wells, and the vocal classes of Edmund J. Myer of New York City at the Fischer Building, Effa Ellis Perfield of the National Conservatory of Music, Chicago, Ill., is in the city teaching her special method of musical instruction. Where politics interests the musician is that at every political meeting musical programs are advertised, and such splendid talent as Theo Karle, Seattle's noted young tenor, has been engaged to sing. At one meeting Martha White, William Maske, Jr., Prof. T. H. J. Ryan, Florence V. Orr, Ruth Osborn Mogan, Clara M. Harzel and Mr. Brinker furnished the music.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—Chicago, Sept. 29; Newark, Dec. 11; New York City, Dec. 12; New York (Columbia University), Feb. 16.

Baker, Elsie.—Farmington, Me., Sept. 2; Waterville, Me., Sept. 4.

Barnes, Bertha.—Lockport, N. Y., Sept. 14.

Beach, Mrs. H. H. A.—Milwaukee, Wis., Nov. 2; Rockford, Ill., Nov. 28; Chicago, Jan. 3; Lake View, Chicago, Jan. 8; St. Louis, Jan. 12 and 13; Lancaster, Pa., Feb. 20.

Beebe, Carolyn.—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Newark, N. J., Dec. 8.

Biggs, Richard Keys.—Brooklyn (Boys' High School), Oct. 8, 15, 22, 29; Brooklyn (Academy of Music), Jan. 7.

Cadman, Charles Wakefield.—Pittsburgh, Sept. 13; New York (Æolian Hall), Oct. 17; St. Louis, Nov. 9; Chicago, Recital, Ziegfeld Theater, Nov. 15; Duluth, Dec. 8; Milwaukee, Dec. 12; Galesburg, Ill., Dec. 14.

Copeland, George.—New York (Æolian Hall), Nov. 21; Pittsburgh, Dec. 5; Boston, Dec. 9; Philadelphia, Dec. 11.

Craft, Marcella.—Worcester Festival, Sept. 28, 29; Baltimore, Oct. 20; Dayton, Ohio, Nov. 3; St. Paul, Nov. 16; Minneapolis, Nov. 17; Houston, Tex., Dec. 10; Providence, R. I., Dec. 15; Los Angeles, Feb. 4; San Francisco, Feb. 8; Chicago, March 12; Milwaukee, March 15; Buffalo, March 27.

Elwyn, Myrtle.—Chicago, Oct. 22; LaFayette, Ind., Oct. 23; Danville, Ill., Oct. 24; Crawfordsville, Ind., Oct. 25; Terre Haute, Oct. 26; Columbus, Oct. 27; Kokomo, Oct. 28.

Ferguson, Bernard.—Worcester, Mass., Nov. 6; Boston (Copley-Plaza Musical), Dec. 9.

Foster, Fay.—Atlantic City, N. J., Sept. 12; Lockport, N. Y., Sept. 14, 15.

Ganz, Rudolph.—New York, Biltmore, Morning Musicals, Dec. 15.

Gideon, Henry L.—Dover, N. H., Oct. 3; Malden, Mass., Oct. 18; Lynn (A. M.), Malden (P. M.), Nov. 1; Malden, Mass., Nov. 22; (Brooklyn Institute), Brooklyn, N. Y., Lynn, Mass., Nov. 29, Dec. 13; Boston (Public Library), Dec. 24; New York (Columbia University), Jan. 3; Philadelphia, Jan. 4.

Glenn, Wilfred.—Worcester Festival, Sept. 28, 29; Buffalo, Nov. 23 (Guido Chorus); Boston (Handel and Haydn Society), Dec. 17, 18; Chicago, Dec. 29.

Gotthelf, Claude.—Chicago, Oct. 26; Kenilworth, Oct. 28; Chicago (Aft.), Maywood (Eve.), Oct. 31; Oxford, Ohio, Nov. 4; New York, Nov. 9; Brooklyn, Nov. 10; Hackensack, N. J., Nov. 15; Detroit, Nov. 19, 20, 21; Cleveland, Nov. 22; New York, Nov. 29; Woonsocket, R. I., Dec. 1; Amesbury, Mass., Dec. 4; Malden, Mass., Dec. 5; Castine, Me., Dec. 6; Gloucester, Mass., Dec. 8; Taunton, Mass., Dec. 11; Brooklyn, Dec. 12; New York, Dec. 15; Woburn, Mass., Dec. 22; New York, Dec. 28.

Green, Marion.—Worcester Festival, Sept. 27.

Hemenway, Harriet Sterling.—Lockport, N. Y., Sept. 15.

Henry, Harold.—New York, Nov. 6; Boston, Nov. 7.

Hodgson, Leslie.—Stamford, Conn., Oct. 4.

Hubbard, Havrah.—(Operalogues)—Nov. 4, Oxford; Nov. 9, New York; Nov. 10, Brooklyn; Nov. 13, Hackensack, N. J.; Nov. 14, Philadelphia; Nov. 19, Detroit; Nov. 20, Detroit; Nov. 21, Detroit; Nov. 22, Cleveland; Nov. 29, New York; Dec. 1, Woonsocket, R. I.; Dec. 4, Amesbury, Mass.; Dec. 5, Malden, Mass.; Dec. 7-8, Gloucester; Dec. 9, Portsmouth, N. H.; Dec. 11, Taunton; Dec. 12, Brooklyn; Dec. 15, New York; Dec. 18, Ware, Mass.; Dec. 22, Woburn; Dec. 28, New York.

Jefferds, Geneva.—Boston, Sept. 10.

Lund, Charlotte.—Brooklyn (Academy of Music), Oct. 22; New York (Æolian Hall), Oct. 28; Iowa State University, Oct. 31.

Mannes, Mr. and Mrs. David.—New York (Æolian Hall), Oct. 31, Nov. 21.

Matzenauer, Mme. Margarete.—New York, Dec. 14 and 15, with N. Y. Philharmonic.

Middleton, Arthur.—Chicago, Oct. 25; Des Moines, Iowa, Oct. 27.

Miller, Christine.—Chicago, Oct. 4; Parsons, Kan., Oct. 6; Aberdeen, S. D., Oct. 9; Huron, S. D., Oct. 10; Mitchell, S. D., Oct. 11; Ft. Dodge, Ia., Oct. 13; Waterloo, Ia., Oct. 14; Dubuque, Ia., Oct. 16; Cedar Rapids, Ia., Oct. 17; Davenport, Ia., Oct. 18; Ottumwa, Ia., Oct. 19; New York City (Carnegie Hall), Oct. 22; Pittsburgh, Oct. 23.

Orrell, Lucille.—Pittsburgh, Pa., week of Sept. 20, with Sousa and his band; New York, Oct. 19, 21 and 23; Newark, N. J., Oct. 20; Danville, Pa., Oct. 25; Irvington, N. Y., Oct. 29; Plainfield, N. J., Nov. 1.

Princess Tsarina Redfeather.—New York (Æolian Hall), Oct. 17.

Purdy, Constance.—Bangor, Me., Schumann Club, Oct. 27.

Rasely, George.—New York, Oct. 28.

Roberts, George.—Onelda, N. Y., Oct. 10; Fulton, N. Y., Oct. 11; Oswego, N. Y., Oct. 12; Watertown, N. Y., Oct. 16; Burlington, Vt., Oct. 20.

Sapin, Cara.—Worcester, Mass., Nov. 6; Salem, Mass., Dec. 17; Weymouth, Mass., Dec. 29.

Schnitzer, Germaine.—New York, Carnegie Hall, Nov. 30.

Seydel, Irma.—Chicago, Ill., Oct. 14-22; Rosindale, Mass., Oct. 24; New York, Oct. 28; Fall River, Mass., Nov. 1; Providence, R. I., Nov. 3; Hartford, Conn., Nov. 7; Concord, Mass., Nov. 8; tour of twenty concerts in New England between Nov. 20 and Dec. 23; Cleveland, Ohio, Dec. 19; Providence, R. I. (Boston Symphony Orchestra), Dec. 26.

Smith, Ethelynde.—Atlantic City, N. J., Sept. 12; Lockport, N. Y., Sept. 14; Bangor, Me., Oct. 5, 7; Portland, Me., Oct. 9, 11 (Maine Music Festival).

Sundelius, Marie.—Worcester Festival, Sept. 27; Chicago, Oct. 8; Cleveland, Oct. 10; Jamestown, N. Y., Oct. 11; Salamanca, N. Y., Oct. 12; Warren, Pa., Oct. 13; New York, Carnegie Hall, Nov. 6; Metropolitan Opera, New York, Nov. 13; New York (Astor), Nov. 28; New York (Carnegie Hall), Dec. 6.

Orchestras, Quartets, Choruses, Etc.

Cincinnati Symphony Orchestra.—Dayton, Ohio, Nov. 3.

Gamble Concert Party.—Harpers Ferry, W. Va., Sept. 14; Hopewell, Va., Sept. 20; Whitewater, Wis., Dec. 5; Mt. Morris, Ill., Dec. 6; Cape Girardeau, Mo., Dec. 8; LaFayette, La., Dec. 12; Jennings, La., Dec. 14; Port Arthur, Tex., Dec. 16; Kendallville, Ind., Jan. 4; Hamilton, N. Y. (Colgate University), Jan. 19.

Minneapolis Symphony Orchestra.—St. Paul, Nov. 16; Minneapolis, Nov. 17.

New York Chamber Music Society.—New York City (Æolian Hall), Oct. 24; New York City (Columbia College), Nov. 11; Newark, N. J., Dec. 18; New York City (Æolian Hall), Jan. 2; New York City (Æolian Hall), Feb. 27.

Worcester Festival.—Worcester, Mass., Sept. 25-29. Dr. Arthur Mees, conductor; Gustave Strube, associate conductor; soloists, Mme. Alma Gluck, soprano; Mme. Marie Sundelius, soprano; Miss Florence Hinkle, soprano; Miss Marcella Craft, soprano; Miss Henriette Wakefield, contralto; Percy Grainger, pianist; Theo. Karle, tenor; Lambert Murphy, tenor; Wilfred Glenn, bass, and Marion Green, bass.

Tollefsen Trio.—Holland, Mich., Oct. 19; New Philadelphia, Ohio, Oct. 23; Delaware, Ohio, Oct. 24; Chicago, Ill., Oct. 25; Manitowoc, Wis., Oct. 27; Bedford, Ind., Nov. 13; Nashville, Tenn., Nov. 14; Birmingham, Ala., Nov. 16; Selma, Ala., Nov. 17; Brookhaven, Miss., Nov. 20; New Orleans, La., Nov. 21; Winston-Salem, N. C., Nov. 23; Raleigh, N. C., Nov. 25; Macon, Ga., Nov. 28; Greenville, S. C., Nov. 30; Greensboro, N. C., Dec. 1; Hackensack, N. J., Jan. 8; Clarksburg, W. Va., Jan. 10; Detroit, Mich., Jan. 11, 12.

RUSSIAN SINGER TO BE HEARD AT MANHATTAN

Mme. Fonariova Will Appear with Ornstein and Siegel in Initial Concert of Sunday Series

The series of Sunday night concerts to be given in the Manhattan Opera House, beginning Sept. 10, at a low scale of prices, promises a strictly classical attempt to suit the popular taste. The arrangement of the programs is designed to fit the early season, but later the programs will be reinforced, and the third Sunday will see compositions by Bach and Beethoven on the list. Russian and French music will form a prominent part of all the programs and many works unheard in America will be produced. Among the general plans is a hearing of the works of the earliest composers, which will be contrasted on the same evening with the latest compositions of these composers' countries. For instance, if the program includes compositions by Lully, the same program will present works by Debussy and Dukas, or, if works by Monteverde or Palestrina are given they will be followed by the latest efforts of the younger Italians.

As to soloists, every effort will be made to give the younger artists an opportunity. The concerts will present Chev. Oscar Spiescu to New Yorkers. He will have the direction of an orchestra of seventy. His fame as conductor of the Bucharest Royal Opera, and later as member of the Cincinnati Symphony Orchestra, has preceded him. Alexander Kahn and Theodore Bauer direct the series.

At the initial concert, on Sept. 10, the soloists will be Leo Ornstein, pianist; Louis Siegel, violinist, and Mme. Fonariova, who is a noted Russian concert singer.

Bernard Ferguson Wins Re-engagement at Wolfeboro, N. H.

WOLFEBORO, N. H., Aug. 26.—Bernard Ferguson, the Boston baritone, gave a song recital here Thursday evening to an audience that filled the auditorium of the Congregational Church. Mr. Ferguson was assisted by Susan Bullock, who played one group of piano solos and accompanied Mr. Ferguson in all his songs. His program was confined wholly to songs in English, and represented some of our best known American composers. Mr. Ferguson was in excellent voice and was heartily applauded for his superior singing. As a result of his performance he was re-engaged for another recital here the coming season. Miss Bullock's playing was warmly appreciated.

Duke's Praise for Evelyn Starr's Playing

At the "Garden Party" given on Aug. 25 at Maplewood, Halifax, in honor of the Duke of Connaught, Evelyn Starr, the brilliant Canadian violinist, appeared with notable success. The Duke congratulated Miss Starr warmly on her playing of two compositions by Zimbalist and requested her to favor him with a third number, which she did by adding the "Poem" by Fibich. Miss Starr played at Aldershot on Sept. 5 for 7000 Canadian soldiers. On Sept. 8 she was scheduled to give a recital at Kentville and will give one later at Halifax, before returning to New York for the autumn season.



Music In The Home

THIS year, the desire for music in the home promises to be keener and the sale of fine pianos larger than ever before. And there are several good reasons for this. For instance, the wave of unprecedented prosperity which is sweeping the country has placed the purchase of quality pianos within the reach of many people who have always wanted a fine instrument.

So it is safe to say that this will be the banner year of the piano business.

With the A. B. Chase Piano you are splendidly equipped to get your share of this new business. Its points of appeal are many. Its quality is revealed—not in words—but in the instrument itself—its rich mellow tone, refined design and conscientious workmanship.

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Noted Instructors in Voice at Their Long Island Home



Snapshots Taken at the Summer Home of Mr. and Mrs. Yeatman Griffith at Great Neck, L. I. From Left to Right, William Caldwell Griffith, Mrs. Griffith, Lenore Griffith, Yeatman Griffith and E. Marie Day, Mrs. and Mr. Griffith and Florence Macbeth

AT a beautiful spot in Great Neck, L. I., Mr. and Mrs. Yeatman Griffith have made their summer home, and there Mr. Griffith has had an opportunity to enjoy his favorite sport on the golf links during the few leisure hours he has had. Mr. Griffith has been teaching throughout the summer and his class has included representatives of half the States in the Union as well as of several foreign countries.

Mr. and Mrs. Griffith will begin their fall term Sept. 18, and will be located at their attractive studios, 318 West Eighty-second Street.

One of the accompanying pictures shows Mr. and Mrs. Griffith and their two children, William Caldwell Griffith and little Lenore Griffith. This picture and the other, which shows Mr. and Mrs.

Griffith in the center, with Florence Macbeth at Mr. Griffith's left and E. Marie Day standing beside Mrs. Griffith, were taken at the Griffith summer home.

Miss Macbeth and Miss Day are both from Minnesota. Miss Macbeth has been coaching her various programs for concert work during the coming season and Miss Day has also been doing some work with Mr. Griffith.

Eleanor Spencer to Accept Teaching Engagements

In response to a number of requests received since her return to America this season Eleanor Spencer, the brilliant American pianist, will accept a few pupils this fall between her concert engagements at her residence at the Hotel Aphorpe, at Ninety-fourth Street and Broadway, New York.

SHEEHAN SINGS IN OPERA AT RAVINIA

Popular Tenor a Guest Artist in
Chicago—"Manon" in
the Répertoire

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 4, 1916.

HARD pressed by the illness of a leading tenor (Morgan Kingston has been indisposed for about a week), President Louis Eckstein of Ravinia Park, resourceful as usual, called upon Joseph Sheehan, one of the most popular American tenors on the operatic stage, to sing in several operas of the repertory during the last week of the season.

A week ago last Saturday Mr. Sheehan appeared as "guest" in "Il Trovatore" with Estelle Wentworth, Millo Picco and Frances Ingram; last Wednesday evening he sang *Cavaradossi* in "Tosca" with Mme. Beriza and Morton Adkins, and last Thursday evening he gave a pleasing performance of *Rodolfo* in "La Bohème," when Irene Pawloska of the Chicago Opera Association also made her "guest" appearance at Ravinia officially, her previous operatic ventures at the park having been made under a fictitious name.

Mr. Sheehan's singing of the music of *Rodolfo* was one of the noteworthy events of a noteworthy season. Possessing vocal charm, clear and distinct diction, and authority and ease in its dramatic features, his representation accorded with what we have long been accustomed to from this tenor. The years deal kindly with Sheehan, and his voice has that same liquid, smooth quality and that unerring purity in intonation which it had almost a decade ago, when he was a Chicagoan, at least by adoption. Only in avoirdupois is Sheehan less what we might expect the impetuous poet of Murger's story to be.

Then there was the really fragile and youthful Beriza as *Mimi*, a rôle which this French artist sang with grace and simplicity of style. The *Musetta* of Pawloska was vivacious, well conceived and sung with good effect. There was too little of it, as only the scene in the third act and the last act were given, so that there was scarcely any opportunity for vocal display in this rôle.

The little that Miss Pawloska did, however, was received with much favor.

Millo Picco's *Marcello*, Henri Scott's Colline, especially his "Coat" Song, D'Angelo's *Schaunard*, and Dua's *Benoit* all deserve praise, and Conductor Knoch brought out the orchestra's good qualities and a fine ensemble.

Last Tuesday evening's first production of Massenet's "Manon," with Estelle Wentworth and Orville Harrold as *Manon* and *Des Grieux*, was well worth a trip to Ravinia, and a record-breaking audience coincided with this opinion in showing by much applause that it was an exemplary performance of one of Massenet's masterpieces. Only the second act and the St. Sulpice scene were given, but in these there were many chances for the display of the artistic gifts of the singers who participated.

The light music of the "letter scene" suits Miss Wentworth no better than the more dramatic music of the church scene, and in both of these divisions of the opera Miss Wentworth did some excellent singing as well as discreet acting. She made a charming picture. Mr. Harrold sang particularly well, his voice ringing forth clearly and with power, and he also made a fine impression in the second act with his solo, which he sang with good vocal control. Henri Scott had one short solo as *Count des Grieux* which earned for him a storm of applause; Morton Adkins was a little too gentlemanly as *Lescaut*, though his singing calls for much praise, and Louis D'Angelo completed the list of principals.

In Richard Hageman the opera had a gifted and authoritative director, and in many of the shadings of the score and in the general ensemble were disclosed the master musician.

MAURICE ROSENFELD.

BORI STORES UP HEALTH DURING VISIT TO MAINE



Photos by Janet M. Cummings

Lucrezia Bori Turns Baseball Enthusiast on Blue Mountain Lake in Maine. On the Left: "Awaiting a Catch." On the Right: "Batter Up!"

THAT Lucrezia Bori has recovered her voice and will be heard again next season at the Metropolitan Opera House is welcome news to the admirers of the Spanish prima donna. Miss Bori has been acquiring an additional supply of good health at the home of a friend on Blue Mountain Lake in Maine. As seen in the above snapshots, the soprano has been learning some of the intricacies of our national game at the Maine retreat. Incidentally, she shows some novelties in the matter of a baseball uniform.

DEVELOPING COMMUNITY SINGING IN CHICAGO

Public Evincing High Degree of Enthusiasm Over Civic Music—Permanent Chorus May Result

CHICAGO, Sept. 1.—The community singing on Chicago's municipal pier is still the feature of greatest musical importance in Chicago, outside of the Ravinia Park opera. Under the baton of Thomas J. Kelley, the singing has acquired character and individuality. The Civic Music Association expects to build up a permanent Civic Chorus. Part singing will begin soon, and community singing will be developed throughout the city. The interest taken in the public singing every Thursday night has surprised even the enthusiastic leaders of the civic music movement. The rehearsals are attended by large numbers of people who have not heretofore been interested in music, and the enthusiasm shown surpasses all expectations. The newcomers of one week, many of whom have come merely out of curiosity, become enthusiastic and join in the singing with their whole energy, and, best of all, they come back the next Thursday, and the next, and bring their friends.

The Hinshaw Conservatory, by specializing in preparing its students for Chautauqua and Lyceum tours, occupies a unique place among musical conservatories. The school has companies on tour this summer with the Redpath Chautauqua, the Chautauqua Managers' Association, the Century Chautauqua bureau, the Britt Chautauqua bureau of Nebraska, the Cort-Alber Chautauqua and the Alkahest Chautauqua Bureau of Atlanta. Six applications for Chautauqua and Lyceum quartets have been received by the school which could not be filled. The training consists of ensemble work, and the preparing of each artist to do more than one thing.

Mrs. Ella Kinsman Mann, teacher of

voice, has been so busy this summer with her teaching that she could spare but one week for vacation, when she took the lake trip to Buffalo for rest. Teachers from many places in the country have been studying with her.

10,000 Applaud Spalding and Ganz in Joint Asbury Park Recital

[By telegraph to MUSICAL AMERICA]

ASBURY PARK, N. J., Sept. 5.—Yesterday almost 10,000 concert lovers thronged the Auditorium, to hear the last big musical event of the season. Two superb artists, Albert Spalding and Rudolph Ganz, violinist and pianist respectively, were the magnets. Numerous encores prolonged a well planned and brilliant program, the features of which were Beethoven's "Kreutzer" Sonata and a Sonata by Grieg, also for violin and piano. Applause literally shook the huge hall.

Daughter Born to Mr. and Mrs. Arthur Hartmann

A daughter, Helen Elizabeth, was born to Mrs. Arthur Hartmann, wife of the noted violinist and composer, on Aug. 21, at Houghton, N. Y., where the Hartmanns are spending their summer.

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AN ARTISTIC TRIUMPH

WEAVER PIANO COMPANY, YORK, PA.

GIVES FAREWELL RECITAL IN SEATTLE

Boyd Wells Heard Before Leaving
for Chicago—Mrs. Jansen
as Co-Artist

SEATTLE, Wash., Aug. 30.—The Cornish School of Music presented Boyd Wells, assisted by Mrs. Romeyn Jansen, in recital Aug. 28, before his departure for Chicago, where he will make his home. Mr. Wells is one of the best known pianists and teachers in the Northwest; a pupil and friend of Harold Bauer, Mr. Wells has instructed many of the leading musicians in this part of the United States and his pupils are foremost teachers in nearly every city and educational institution in the Northwest. At last he is to have his ambitions as a teacher gratified.

"You realize, of course, how futile it is for any teacher to give his best or get the best from students," said Mr. Wells, "when he is giving sixty lessons a week and must keep to some sort of time table. Very often at the telling point in a lesson one discovers himself an hour behind time, and there is nothing to do but stop and go on with the next pupil. I had wished to have ten or twelve talented pupils and to devote my time to them outside of my concert work, and in Chicago this plan can be fulfilled, and that is why I am leaving Seattle. I shall return in the summer to teach in the Cornish School of Music, which is going to be one of the big factors in the music of the Northwest."

Mr. Wells will be under the management of Maurice and Gordon Fulcher of Chicago, and is already booked for several recitals in Wisconsin, and a number of joint recitals with Journet, the French basso of the Chicago Opera Company, in the middle west. At the farewell recital the following program was given:

Impromptu, Op. 143, Schubert; Sonata, Op. 31, No. 3, Beethoven; Aria, "Queen of Sheba," Gounod; Prelude, Valse, Nocturne, Ballade, Chopin; "The Day Is No More," Carpenter; "The Star," Rogers; "Sacrament," MacDermid; "Japanese Death Song," Sharp; "Pierrot," Scott; "Bells in the Mist," Hendricks; Rhapsodie, Dohnanyi.

Mr. Wells was perhaps most enjoyed in the Sonata and the modern group, especially "Bells in the Mist." Mrs. Jansen's singing of the Aria from the "Queen of Sheba" was a truly great performance. The audience was enthusiastic and both artists were repeatedly recalled. A. M. G.

M. and Mlle. Fokine and Ida Rubinstein Not Definitely Engaged by Rabinoff

Max Rabinoff, managing director of the Boston-National Grand Opera Company, announces that he is not as yet prepared to state whether Mikail Fokine and Mlle. Fokine will be members of the organization during the season of 1916-17. MUSICAL AMERICA published in a recent issue a statement to the effect that these artists, as well as Ida Rubinstein, had definitely been announced to appear with the Boston-National Company next season. Concerning this Mr. Rabinoff has nothing of an official nature to give out, as the presence of these artists cannot with certainty be counted upon.

Wiesbaden recently heard Verdi's "Falstaff" for the first time.

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